

The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN ART AND INDUSTRIAL WORK

PEDRO J. LEMOS Editor

DIRECTOR: MUSEUM OF FINE ARTS, STANFORD UNIVERSITY, CALIFORNIA

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CONTENTS

AUGUSTE RODIN	<i>John T. Lemos</i>	319
THE HISTORY OF POTTERY	<i>Julia W. Wolfe</i>	324
PRE-COLUMBIAN POTTERY	<i>P. W. Holt</i>	327
THE USE OF LUSTRES IN CHINA PAINTING	<i>E. R. Ford</i>	331
NEW IDEAS IN PAPER MODELING	<i>H. S. Rankin</i>	335
POTTERY DESIGN AND THE HUMAN FIGURE		339
MODELED CEMENT TILES	<i>Pedro J. Lemos</i>	345
NEW METHODS OF MODELED LEATHER	<i>Pedro J. Lemos</i>	351
TEACH BY TOUCH, SIGHT, OR EAR		
AS THE CHILD DEMANDS	<i>Florence C. Morrison</i>	355
OUR SOLDIER BOYS AND MODELING	<i>A. K. Kilgore</i>	357
ART VERSUS INDUSTRY	<i>Richard F. Bach</i>	360
GOOD BOOKS FOR STUDENTS AND TEACHERS		376
EDITORIAL VIEWPOINT		377
REFERENCE MATERIAL FOR THE ALPHABETICON		
TWENTY-SIX PLATES		318-375

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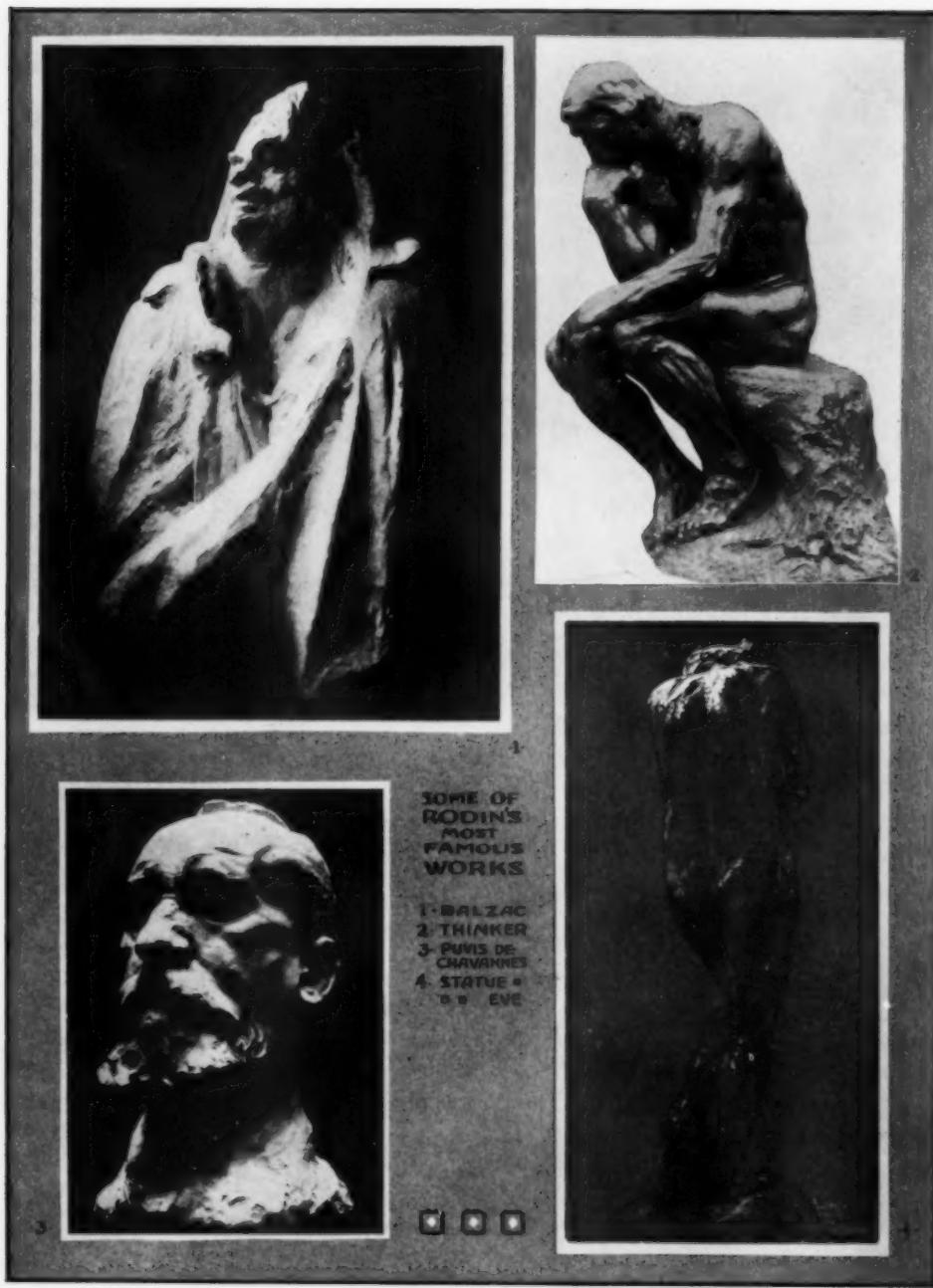
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SOME OF
RODIN'S
MOST
FAMOUS
WORKS

1. BALZAC
2. THINKER
3. PUITS DE
CHAVANNES
4. STATUE •
5. • EVE

The School-Arts-Magazine

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Auguste Rodin

JOHN T. LEMOS

PERHAPS no artist of modern times has made a more lasting impression on the field of art than has the famous man, Rodin, wizard of sculpture and master of moods. While many artists have striven to arouse public interest and comment through the use of the unusual or the grotesque, Rodin stands out as one character in whose work was absolute sincerity of purpose and tranquility of mind.

Throughout the periods when his bronzes called down all manner of hostile criticism and bitter denunciation, that calm serenity of manner for which he was renowned always remained with him. When we study the life of Rodin, we see that this broadness of character was the result of a gradual growth, molded in spite of the harrowing struggles of genius against mediocrity.

Rodin, who was born in 1840, displayed early art ability. He was a student in the classes of that famous man, Baryé, but unlike many of the students, did not yield too much to Baryé's influence. Born of peasant parents and hampered by short sightedness, he became a modeler of ornaments in the studio of Carrier Belleuse. Here he learned many of the mechanical difficulties attendant upon this class of work and began to develop a pains-

taking care and accuracy later shown in his masterpieces.

About the first individual thing produced by him during this time was the "Man with the Broken Nose." After the Franco-Prussian War he went to Brussels and worked from 1871-77 as the colleague of the Belgian artist, Van Rasbourg. It was here he helped produce the carytides for the interior of the Bourse.

During this period his work began to take on the vigor and strength for which it was later so much praised.

In 1877, at the age of 37, he contributed to the French Salon "The Age of Bronze," winning for himself much comment and the third class medal. This piece of work now stands in the Luxembourg. The work on this was much more realistic than his later efforts.

In 1882, he produced a bronze of his friend, "Carrier Belleuse," and in 1884, his admirable statue of Victor Hugo and also that of Dalon. In 1885, he added "Jean Paul Laurens" and "Antonin Proust." From this time on he devoted much of his time to a huge decorative composition, six metres high, called the "Portal of Hell." This was possibly the most elaborate of his works and consumed twenty-odd years time. This

masterpiece was inspired by Dante's "Inferno," and shows the poet seated at the top while under his feet in under-cut relief, we see a writhing crowd of the damned, torn by the anguish of despair. The lower part consists of two bas-reliefs in the midst of which are two masks of tormented faces. Around these are a border of women and centaurs. Above the door are shown three men clinging to each other in an attitude of despair.

It is in this tremendous work that Rodin first begins to show the wonderful ability that combined a highly developed knowledge of proportion and form with that impressionist trend which seems to give his work life and motion.

His statue of Balzac made in 1898 created violent discussion. It was made for the Society of Letters, and when presented to them was called "nothing but a rough sketch." The committee turned Rodin down completely and gave the commission of producing the bust to Rodin's rival, Falquiere. When Falquiere exhibited his complete bust of Balzac in 1899, Rodin, who bore no enmity because of the situation, himself exhibited a bust of Falquiere. This act was not done for mere effect, but was characteristic of the man, especially during his later years.

Through Rodin's perpetual contact with nature he divested himself wholly of the spirit of criticism. For him there was no longer good or evil, but only the opposition of forces and temperaments. This viewpoint gave him a superior equilibrium, and a contagious certitude of having found the true meaning of life. To those who visited his studio and

came in contact with him, he conveyed an impression of latent courage and sure power, coupled with an intense enthusiasm.

Rodin's method of working was both interesting and unique. As his progress and success became more pronounced, he maintained three studios, all equipped with a good number of models. These models were not required to assume any particular pose, but were left to make themselves at home, and to thus lose any air of self-consciousness and unnaturalness. They chatted with one another, discussed the works of art and walked about the studio. Rodin was an interested spectator of all this. When in time a model struck a pose that caught his fancy, he would say, "One moment, Monsieur (or Mademoiselle), just hold that pose," and would forthwith transfer his impression rapidly into a "thought sketch" or suggestion. His sketches, like his work, are very direct and convincing. With four lines he can put in the action of the whole figure, suggesting the whole thought of life and action.

Rodin's method of working in the marble was also distinctive. Speaking of it, he said, "The impression of life that one feels before Greek sculpture is produced primarily by the *science of modeling*. This was taught me by one Constant who worked in the *atelier* where I made my first essay as a sculptor. 'From henceforth,' he said to me one day, 'Never see any form in length but always in thickness. Never consider a surface except as a boundary of volume—as the point, more or less large, which is toward you. In that way you will acquire the science of modeling!'



BY JOHN LIPPEN USA
AUGUSTE RODIN
ARTIST • CRAFTSMAN • SCULPTOR

RODIN'S TOMB

"This principle was astonishingly fruitful for me. Instead of imagining the different parts of the body as surfaces, I represented them as projections of interior volumes. I forced myself to express in each swelling of the torso or of the members the efflorescence of a muscle or of a bone that lay deep beneath the skin. And so the truth of my figures, instead of being merely superficial, seems to blossom from within to the outside, as in life itself.

"I have discovered that the ancients practiced precisely this method of modeling, and it is certainly to this technique that their works owe at once their vigor and their palpitating suppleness."

This method in a way reveals the reason for the unusual spirit and life expressed by his works. His chiefest aim was to arouse an association of ideas in the beholder. He worked for a thorough transfusion of the plastic art with fancy and emotion and succeeded in a highly individual way. Some critics spoke of Rodin as carving light and air, and his models certainly give the beholder that impression. However, it was not until he could copy nature so exactly as to deceive the eyes of those who imagined that they knew nature when they saw it, that he began to make the body think. He had given it form and this form must be awakened.

Rodin has sometimes been compared to Michaelangelo, but it would be more accurate to trace the principles of his art back to the Greeks. His work resembles that of Donatello, only if anything more powerful. It was from Michaelangelo that Rodin acquired a love of contrasting more finished parts with great masses of stone.

Rodin not only worked in marble but was much interested in the various crafts. In 1900, Paris erected a building to his honour and in it enclosed all his works which he had donated to the government. This exhibit contained etchings, water colors, studies and *sgraffiti* on porcelain, done for the Sévres manufactory.

During his later years, Rodin began to receive the recognition due him, although he passed through a storm of hostile criticism toward which he displayed a calm indifference. We still find many writers who maintain that Rodin is crude, bordering on the sensual and otherwise lacking in the finesse necessary to a great master. But those who have visited him and seen the man himself, have gone away with a feeling of sincerity and broadness of purpose that could only be part of a man who was reaching out for a high mode of expression. Rodin in speaking of himself, said, "I have tasted happiness in love's most powerful form, work. And when my hour comes, I shall sleep in nature and regret nothing."

Old age found him just as full of fire and enthusiasm as ever. The weakness that attended his last year did not dim the golden fire in his eyes. The wonderful serenity attained by him in his later years became more pronounced as the time went by.

In his last year he did no active work but seemed like one of his massive bronzes, lost in deep study, dreaming over the past. He died suddenly November 17, 1917, at the age of seventy-seven, leaving a reputation as the greatest sculptor since Carpeaux and certainly as classed among one of the

three or four greatest sculptors of the world.

It is still too soon to correctly reckon the effect Rodin's unusual life and efforts will have on the art of the world, but we feel certain that they have aroused an interest and enthusiasm that will bring the best results.

Kenyon Cox said about this great man, "Time will sift Rodin's work and separate good from bad, wheat from chaff. Time will determine the rating of his best work and will decide how he

shall stand among his contemporaries and predecessors. Whatever the rating may be, there can be no doubt that he was an original artist producing much which has a quality of its own unlike anything to be found elsewhere, and that he was a vigorous and striking personality. He has played a prominent part in the history of the nineteenth and twentieth centuries."

So lived the peasant, Rodin. So died the master sculptor, Rodin. May art in time find many more of his kind.

I PREACH TODAY AS EMPHATICALLY AS I CAN,
CALLING ATTENTION TO THE BENEFITS AND
ADVANTAGES OF TAKING UP A VARIETY OF
HANDICRAFTS. ASIDE FROM SCULPTURE AND
DRAWING I HAVE WORKED AT ALL SORTS OF
THINGS, ORNAMENTATION, CERAMICS, JEWELRY.
I AM AN ARTISAN.

—*Auguste Rodin*

The History of Pottery

JULIA W. WOLFE

IT IS a big debt that Europe and America owe to China for the manufacture of ceramics. The Chinese were the original producers of the first vitrified, translucent ware which is to this day among the English speaking races bearing the name of China. The Italians first named this ware porcelain, but the English, owing to the frequent use of the Persian word "chini" by the Italians, called it china. The growth of the industry is one of the many marvels of this world. Its history is as ancient as that of the pyramids and its evolution as interesting as that of mankind.

The primitive races, whether of remote ages or of today, took such clay as that found on the surface of the ground or by some river bank and with the rudimentary preparation of spreading it on a stone, beating it with their hands or boards, treading upon it to reduce it to a workable consistency, proceeded to shape it into such shapes as need dictated. For centuries, simple hand-made pottery was hardened by drying in the sun so that it would serve for storage of rice or grain. The increasing use of fire brought out the amazing fact that a baked vessel became as hard as stone. Then followed the knowledge that even in one district all the clays did not fire the same color, and color decoration arose as a natural consequence in a rude daubing or smearing of some clay or earth which

was brought to impart a bright red or buff color on vessels shaped in a duller colored clay.

Most precious of all, however, were little deposits of white clay, which kept their purity unsullied through the fire. By these means, the races of the dawn made their wares. On this sub-structure all the pottery of the last four thousand years has been built, for behind all Chinese, Egyptian or Greek pottery, there is the same primitive foundation.

In the beginning of recorded history, as the great nations of the past emerged from the shadows, they each developed the potter's art in an individual way. The Egyptian evolved schemes of glowing color. Brilliant glazes were fired on objects shaped in sand and held together with clay or earth or actually carved from rock or stones. The Greeks produced their marvels on plastic form, and then, excited by their growing skill in metal work, turned the plastic clay into imitation of metal forms. These nations were overthrown and the Romans spread some knowledge over the lands they held from the Euphrates to the Atlantic. From Egypt to the walls of Hadrian they set alight potter's fires that have never been extinguished. With the fall of the Roman Empire, pottery still persisted, although in a very simple fashion, being modified by the communities of monks.

In the meantime, Egypt and the nearer east continued in a debased form the splendors of their glorious past, and glazed and painted pottery ware was still made by traditional methods. By the specimens in existence at the various museums, it is known that many interesting kinds of decorated pottery were made at Cairo, at Alexandria, at Damascus and in Syria, at a time when all over Europe crocks of simple red or drab clay covered with green and yellow glazes were the sole evidence of the potter's skill.

With the era of Mohammedan conquests the potter's art of the Occident reached its highest level, and the methods and knowledge of manufacture which were hitherto confined to Egypt and Syria, were spread from Spain to the south of France and even to India.

In the meantime, the Chinese, the greatest race of potters the world has ever seen, were quietly gathering strength, until from their glazed, hard-fired pottery there emerged the marvelous, translucent, white porcelain, one of the wonders of the Medieval world.

With the dawn of the fifteenth century in all European countries there was rudely fashioned decorated ware, in which can be traced the slow development of a native craft from the superimposing of Roman methods on the primitive work of the peoples. The vessels manufactured were for use and not for show, and if glazed at all, only with rough, coarse, lead-colored yellow or green, in no case above the level of the workmanship of the traveling brick or tile maker. The finest expression of native style is to be found in the Gothic tile pavements of France, Germany and

England, where all the colors are due to clays, and is no approach to painting.

All primitive pottery, whether of ancient or modern times has been made by the simplest methods and comprises four processes, namely, molding, firing, glazing and coloring, although in the early stages of its development the rudest methods were employed and scarcely anything was known of glazing and coloring. The Egyptians adopted means similar to those used today to produce their wares. The clay dug from the earth's surface was prepared by beating and kneading with the hands or boards, and the mass well tempered with water. From this mass, vessels were shaped by cutting out a ball and by building piece by piece and smoothing down one layer upon another.

The potter's wheel, although ancient, was a comparatively modern invention arrived at independently by many races of men. In its simplest form it was a heavy disk pivoted on a central point to be set going by hand as the workman squatted on the ground, and may still be seen today in India, Ceylon, China or Japan. This form of potter's wheel was the only known one until the coming of the Christian era, and then, in Egypt apparently, the improvement was introduced of lengthening the spindle which carries the throwing wheel and mounting on it near the base a much larger disk which the potter could rotate with his feet, thus leaving his hands free for the manipulation of the clay.

No further advance was made in the wheel until the middle of the seventeenth century, when the wheel was spun by means of a cord worked over a pulley, and, although a steam-driven wheel was introduced with the advent of

power machinery in the middle of the nineteenth century, this form of wheel still remains the best for the production of fine pottery. All that the potter does when the clay is soft is to throw it on the wheel and set it aside to dry. When it has reached a certain consistency it is carefully centered on the wheel and turned down to the exact shape and polished to an even, smooth surface. Many of the early Greek vases, on close examination show that they were "thrown" in separate sections, that is, different pieces forming the whole were first modeled. The finishing caused the surface to appear even. The Chinese in many of their forms of pottery adopted or were originators of the same idea and many of their forms have two or three portions. In all ages, the work of the thrower or presser has been largely supplemented by the modeler, who alters the shape and applies to it handles, spouts or other modeled accessories at will.

As in the case of the wheel, the ancient forms for kilns for firing the wares are still in existence in many countries and show slight deviation from those used by nations in very early times. The potters of northwest India use to this day a kiln identical with that depicted in severest outline on the rock tombs of Thebes, and the skillful Japanese remain content with a kiln similar to those used by the ancient Greeks.

Many primitive races seem to have

burnished their pottery before it was fired in order to get a glossy surface, and in other cases the surface was rendered waxy with resinous substances, which were often colored. There are only four kinds of glaze. Those used by the Egyptians, Syrians, and Persians were of alkaline type and most uncertain in their working. Lead glaze is one of the best and most widespread in use for ordinary purposes. Felspathic glaze is used for high-fired porcelain, but it is entirely unsuited to any other work, and salt glaze, produced by the vapors of common salt, generally is used in the manufacture of stoneware.

The earliest known method used in decorating wares in color was to use various clays which fired to different shades. With the invention of glaze, the natural clays were changed in tint, and native earths, other than clay, containing iron, manganese or cobalt, were gradually discovered and used. Some of the earliest glazes were colored glasses containing copper and iron. Marvelous work was wrought with these few materials, but the era of fine pottery dawned with the Persian and Syrian work that precedes the Crusades. Vases shaped in good plastic clay were covered with a white, highly silicious coating fit to receive glazes of this type.

The most extensive application of colored glaze was that made by the Chinese, who developed this type of color decoration before they used painted patterns in under-glaze color.

Pre-Columbian Pottery

P. W. HOLT

WE have been so accustomed to turn to Greece with its pictured vases that we have in a way overlooked the exquisitely formed pottery on this side of the Atlantic, that of the pre-Columbian potter, representing a high stage of development and a history full of interest to the art student. Its development was advanced in the perfection of its technique, a high skill in the manipulation of clay and a subtle appreciation of beautiful form.

These vases in execution are purely aboriginal, remotely pre-Columbian, gathered mostly from tombs from which all traces of human remains have vanished; vases are found in abundant numbers, shapely and small, carefully and elaborately decorated. While only primitive methods were used there is a marked likeness with wheel-made pottery, but there is no evidence of the wheel being used or of any glaze, but bearing a close resemblance to the classic forms of the Mediterranean.

Made of clay, a material universally employed by all races of man, these vases are modeled with much grace of contour, a proper adjustment of parts that bespeaks an educated hand and eye. There are few traces of discoloration showing that baking was of high order.

The ornamentation is plastic and flat, the former relieved and intaglio executed in the plastic clay; the latter including figures painted in color or penciled upon the surface, the relief

being grotesque or realistic or incised geometric archaic lines. The decoration is animal rather than vegetable and is inferior when compared to the unsurpassed delicacy of finish, grace, and form of the pottery.

The vases differ in shape. Flat bottoms are unusual, the conical base prevailing. The lip as a general rule is turned out, while in many examples it is incurved. The neck is usually narrow while pitcher- and bottle-shaped vessels with high necks are unknown. Handles are varied, sometimes attached to one side, again as a single arch over the orifice, but usually in two's on each side of the aperture.

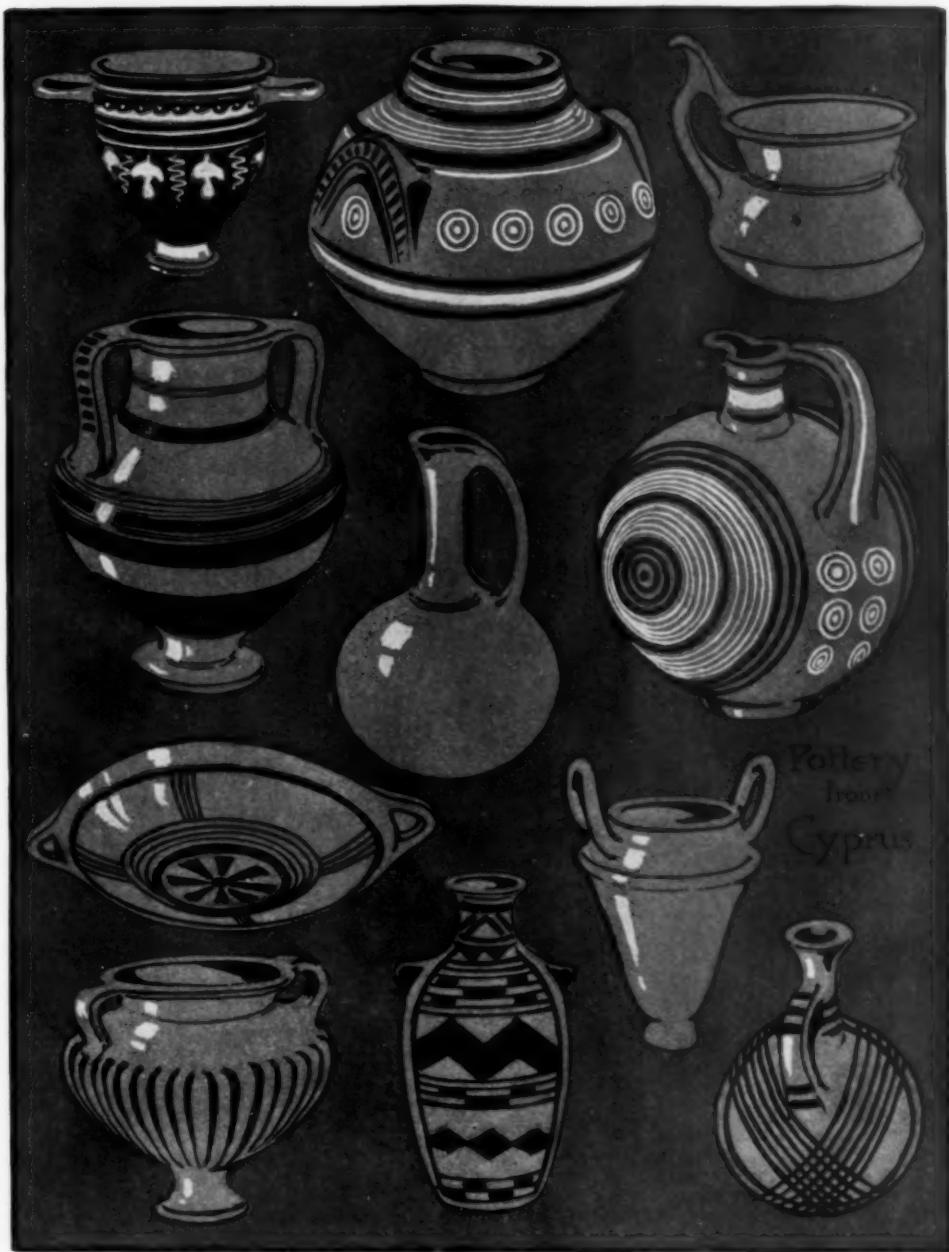
The colors range from yellow to ochery yellows, red from a light vermillion to a deep maroon and terra cotta reds of a pale color. Two blacks are found, one being a mineral pigment and permanent, the other vegetable, while traces of light purple sparingly and tastefully used appear on some.

It is evident that the use of these vessels ranged from the domestic to the purely mortuary and ceremonial.

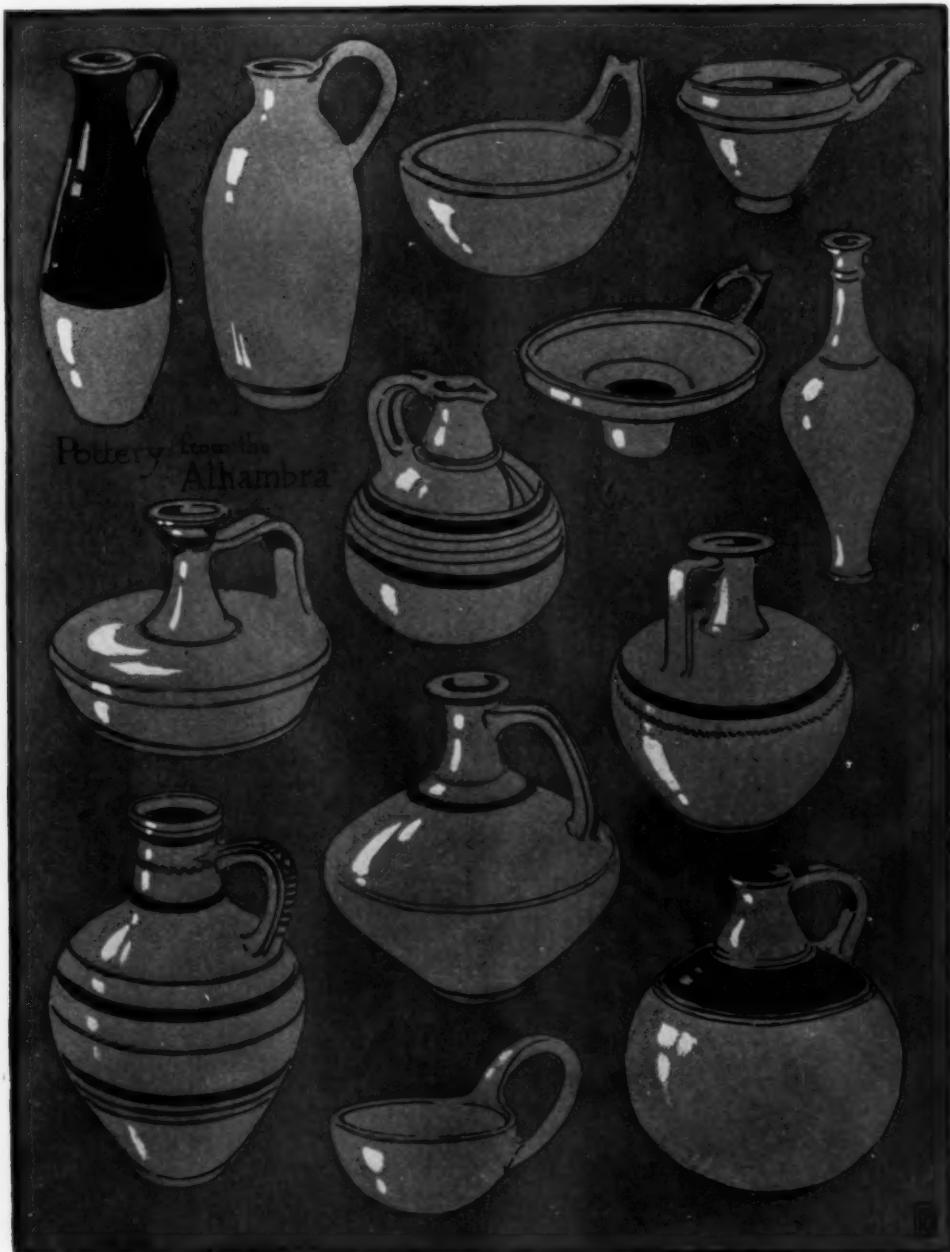
The variety and beauty of these vase forms are worthy of study as the illustrations show, and a few examples have been selected in hopes that our art students will seek inspiration in this limitless material of the two Americas—material under our noses, so to speak. And substituting the word, ART, for CHARITY, let us learn too that Art Begins at Home.



PRE-COLUMBIAN POTTERY. FROM DRAWINGS BY P. W. HOLT, ILLUSTRATING THE UNIQUE FORMS FOUND IN THE PRIMITIVE ARTS OF OUR OWN CONTINENTS AS DESCRIBED ON THE PREVIOUS PAGE



CYPRIAN POTTERY FOUND IN THE EXCAVATIONS ON THE ISLAND OF CYPRUS SOLVED FOR ARCHAEOLOGISTS CERTAIN QUESTIONS OF THE MARCH OF EARLY CIVILIZATION, AND GAVE TO ART MANY NEW POTTERY FORMS



ALHAMBRA POTTERY LEFT IN SOUTHERN EUROPE THE WORK OF THE MOORISH POTTER. TO SEE IT RECALLS THE COURT OF LIONS AND TINKLING WATERS OF ITS FOUNTAIN SO INTERESTINGLY DESCRIBED BY WASHINGTON IRVING

The Use of Lustres in China Painting

E. R. FORD

NOW that it is again possible to purchase European China at a reasonable price, and also to find some very artistic shapes in Oriental ware, we are possessed with a desire to paint the white, shell-like surfaces.

The present interest in lustre gives the individual decorator a chance to have good pieces without too much expense or trouble.

With lustre work, the secret of good results is cleanliness, both in working and in firing. The lustres are bought in liquid form. There is a non-tipable wide-necked bottle which is the most satisfactory, as it is possible to keep the brush right in the bottle. Keep the bottles closed and do not use the cork of one for another. The colors are applied with a square shader, the larger the better, as it is possible to get a smooth background with hardly any padding when a large brush is used.

It is good to have a few brushes for lustres only. They are best cleaned in alcohol, or possibly in lavender oil, but never in turpentine. A little turpentine when left on the brush turns the lustres a dark muddy color.

Wash the dish with a little alcohol and let it dry. Before starting to paint, fix your pad or dabber, as the lustre dries very quickly. These pads are made of China silk. An old silk waist, dress, or remnant will do as well as long as it is silk without a grain. Wash, then press, as it must be smooth. Wrap it neatly

around a large wad of cotton compressed into a tight ball. Pass an elastic around the back to hold it together and keep it taut.

Do not thin the lustres unless absolutely necessary, as it spoils their brilliancy. Paint them on as quickly as you can, making your strokes smooth and even. When painting both sides of a piece, first put on the inside and pad, then the outside. The insides of cups, bowls, etc., may be painted by pouring a small quantity of lustre into them and working it round quickly with the silk pad to cover the desired surfaces. Be very careful about the cleanliness of the dabber; change it often and pad until the lustre is dry or tacky.

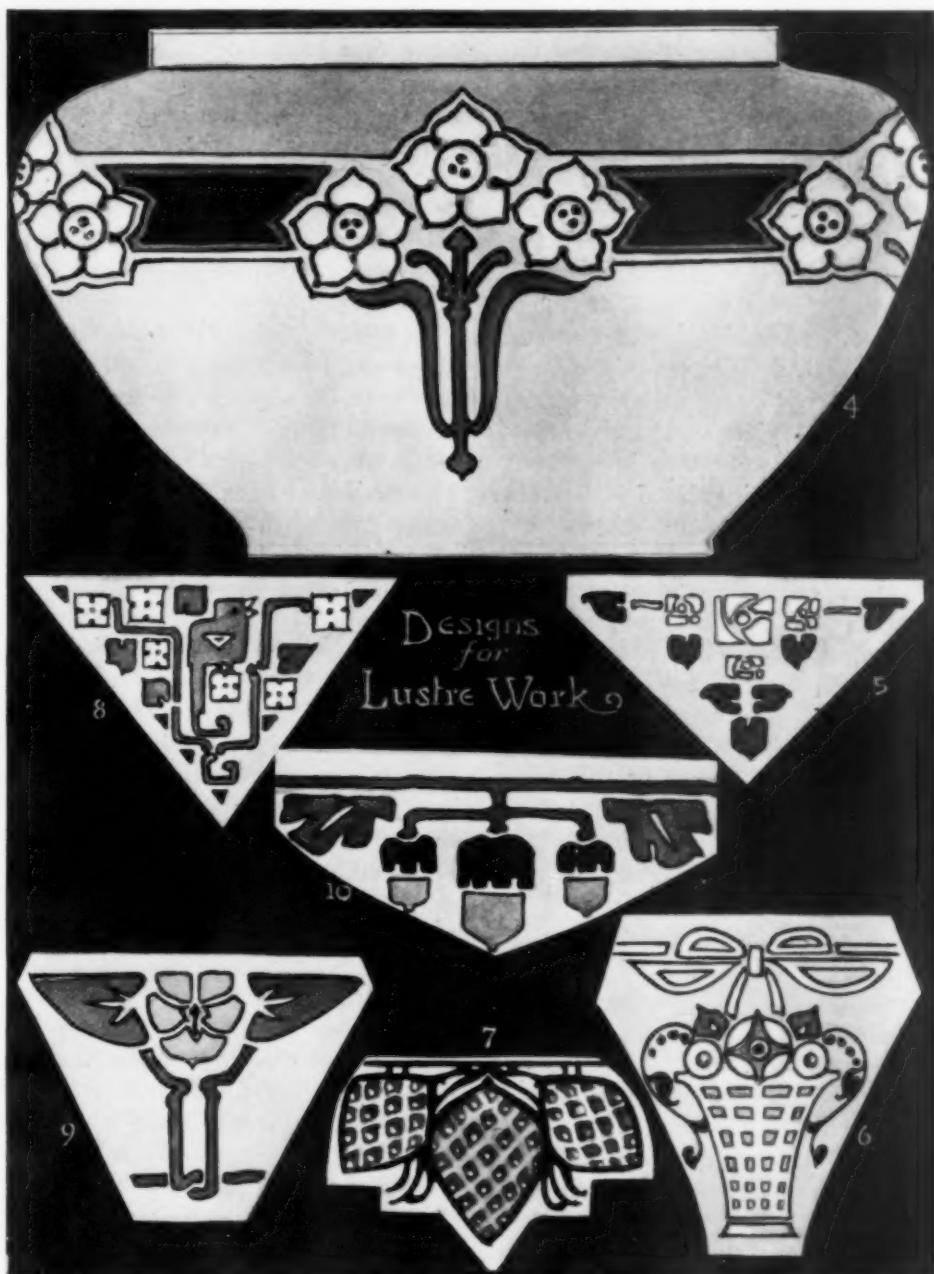
The opal, mother of pearl and other iridescent colors of lustre do not need padding. Some very pretty effects can be obtained by the way the brush strokes are applied. These lustres, incidentally, need a more generous fire than the greens, yellows and blues.

In handling a lustre tinted piece remember that finger marks will show. Blemishes and spots on fired lustres are caused by dust or lint on the brush or china. After the colors are applied, either put the pieces in a closed compartment or dry them artificially; remembering that too much heat when drying before firing will pulverize the lustre, causing it to come off when the piece is handled.

When burnishing gold with the glass



DESIGNS FOR LUSTRE WORK ON CHINA BY E. R. FORD, SHOWING PATTERNS FOR EASILY SECURED CUP AND SAUCER FORMS



CONVENTIONALIZED NATURE FORMS FOR USE IN CHINA DECORATING TO BE USED WITH LUSTRE AS DESCRIBED BY E. R. FORD

brush, do not rub over the lustre as it is easily scratched. Lustre applied too thick will crackle off. If a darker tone is desired, apply a second coating after the first firing.

Figures 1, 2 and 3 may be done in one fire, letting the lustre dry thoroughly, then draw the design in with lead pencil. But if the decorator is not experienced with one fire gold work and another fire be necessary for the gold, it will be better to fire the lustre and first gold, then apply the design before the second fire.

In Figure 1, pigeon-gray lustre is used, well padded.

In Figure 2, it is painted with mother of pearl, not padded.

Figure 3 is put in with yellow-brown lustre padded. Be sure to clean portions of china where gold is to be applied, using alcohol and not turpentine.

For the second fire re-apply the lustre if the tone is not satisfactory. For instance, if the cup has fired a darker shade of yellow-brown than the saucer, go over only the saucer. If lustres are all right put in the decorations. If repainted, let them stand until thoroughly dry.

In Figure 1, the design is put on with enamels. Should you have no enamel colors, proceed as follows: To two parts of china paint add one part white enamel or Aufsetzweiss. Mix thoroughly. The suggestion for coloring is pink and blue for the flowers with two shades of green for the leaves. There is a medium for mixing enamels on the market, but if it is not accessible, mix your enamel with a little oil of cloves, and while still in liquid form add a tiny bit of fat oil. It is important to have the enamels the desired thickness because

when properly mixed they can be applied in long, full strokes, and at the same time have body enough to preserve a high, round appearance. Be sure to let the enamels dry naturally.

For Figure 2, paint in flat tones with rose and yellow-brown for the centers of the flowers, and olive green for leaves and stems. These dainty colors blend well with those of the iridescent mother of pearl.

In Figure 3, mark with a liner a band about a quarter of an inch wide a little way down from the edge of both the cup and the saucer. Draw the leaf design with lead pencil. Paint with hair-brown. The edges and handle may be painted with brown instead of gold.

The design in Figure 4 is applied to a jardinière and is the conventional narcissus. First the darkest tones are done in steel-blue lustre, padded and dried. Next, the leaves, stems and lighter tones in green lustre, the lightest tone being done in yellow lustre. Leave a very narrow margin of white dish between the different lustres so that they will not run together. The flowers are put on with albert-yellow and shaded with warm-gray. All of the outlines and the stamens are put on with roman gold or unfluxed gold as the quality of the china demands. For the second fire touch up flowers and lustres if not dark enough. Dry them and outline with the same gold that was used before.

Designs in Figures 5 and 8 may be worked out in the same way as Figure 1.

Figures 6 and 9 may be worked out in the same way as Figure 2, making the basket and ribbon of gold.

For Figures 7 and 10 use the colors as in Figure 3, or possibly hair-brown, chestnut-brown and brown-green.

New Ideas in Paper Modeling

THE PAPER BOAT

H. S. RANKIN

WHEN the cobbler exclaims, "There's nothing like leather!" the world excuses the obvious craft bias that prompts the exclamation, and commonly leaves unsaid the numerous reservations that at once spring to the mind. Similarly, I make bold to remark that from a teacher's point of view, for certain purposes and under certain circumstances, "There's nothing like paper!" with, of course, the reservation that the user must be as *au fait* with his material as the shoemaker is with his leather.

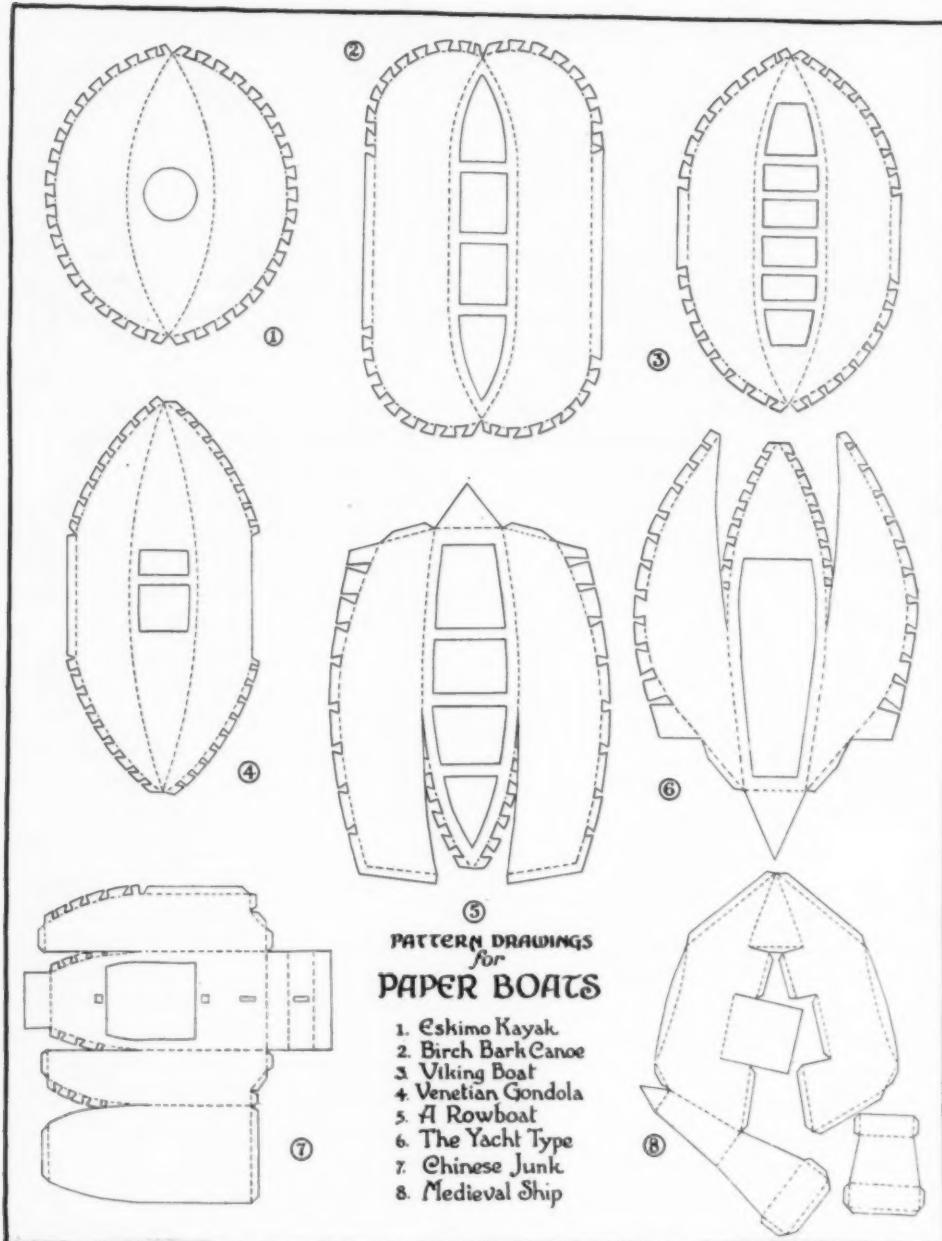
The need of objects for illustrative purposes is often pressing. A paper one fulfills its immediate use quite as well as one made of more durable material, with the decided advantage that it is much quicker and more cheaply made. No work-shop is needed (the living room table is amply sufficient and suffers no harm). Expensive tools and materials are not entailed, for a pair of sharp scissors, a good penknife and some quick drying adhesive, complete the outfit in this respect and most teachers possess some considerable knowledge of and skill in paper modeling.

Take the case of the paper boat. I do not mean the infantile travesty that does equally well for a hat or a boat. That, satisfying enough to the eye of faith of infancy, soon ceases to appeal to the twentieth century child who demands something considerably more true to fact if it is not to excite his derision and contempt. Historically or geographically correct specimens in any other material

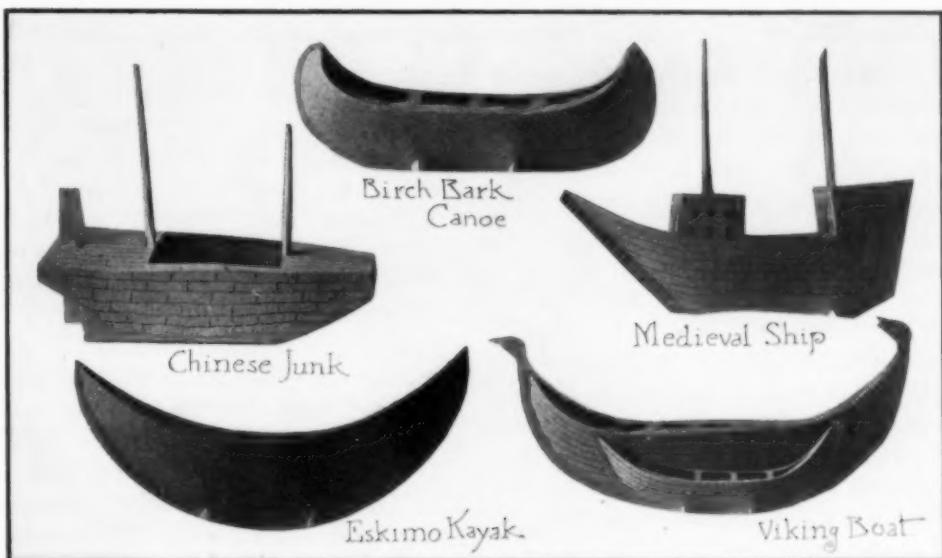
than paper entail so much time, labor and skill to make that the first factor alone puts them out of the question. But using paper it is possible to produce in a very short time, most of the types of boat forms that have been or are in use in the world. I must admit, however, that as it is impossible to bend paper in a double curve, they cannot be made *exactly* true to type.

The writer gives eight examples of boat shapes most of which crop up sooner or later in school. The short descriptions appended should be ample to enable any teacher to make them and sufficient types are, I think, given to enable most others to be produced if necessary. As in the paper frames described in the current January number of the magazine, the paper most suitable is that known as Canbon, but any good, stiff and uncreased construction paper can be used. The adhesive used should be of the quick drying variety, and must be of good quality for the paper in many cases when bent into position is in great tension and needs a strong adhesive to hold it in position. If well made, a heavy coating of quick drying varnish will render most of the boat shapes illustrated waterproof, in which case they will be quite sound enough to float on water but will require, owing to their excessive lightness, to be well weighted with small shot. This of course, adds considerably to their realism.

The Kayak of the Eskimo. (Plate 1)



PATTERNS FOR THE PAPER MODELED BOATS BY H. S. RANKIN



and Diagram 1.) The various curves seen in the diagram are arcs of circles. When the diagram is drawn on the construction paper, cut out along the plain lines, and score or indent and then bend along the dotted ones (see "curved bend" in article in January number) until it assumes the shape seen in the plate. Gum the fishtail flaps together and hold in position until dry, which in a warm room will be about two minutes. Cut out by trial two curved slips of paper and gum on each side of the flaps so as to form a keel. (The real kayak has no keel. It is possible so to make it but is a tedious and difficult job to gum up. In that case only one row of fishtail flaps is needed.)

The Birch Bark Canoe. (Plate 2 and Diagram 2.) Set out as in the diagram, where the curves seen are circular ones, and bend into position. The procedure then is similar to that for the kayak.

It is wise, however, to strengthen what may be called the deck portion by adding another thickness of paper, or even thin cardboard of the same size and shape (which in this case is shuttle-shaped) by means of gum, before bending the whole in position. The keel is added as in the kayak, the curve necessary being found by trial. The actual canoe has, I believe, no keel and it can be so made but as before stated is a tedious and difficult job.

The Viking Boat. (Plate 3 and Diagram 3.) This is only a variation of the preceding as will be seen from the diagram and is made the same way. The two figure heads are cut from paper and added at the same time as the keel, or they can form a part of it. The lines denoting the woodwork are painted on to give greater realism. (Note it is carvel built.) The expert modeler should have no difficulty in adding the usual appurtenances, such as rowlocks,

oars, shields on bulwarks and masts and sails.

The Venetian Gondola. (Plate 4 and Diagram 4.) This again is only a variation of the kayak. It will be noted that no keel is given. Why? The shallow canals of Venice make such unnecessary and the vessels can be more easily handled. (cf. the Yacht type with its fin keel.) The model illustrated is painted black in accordance with Venetian custom which owed its origin to sumptuary laws in the Middle Ages. It is a type of boat common in Mediterranean waters, in Malta, for instance. The cover or canopy for the passenger's comfort is added afterwards.

The Rowboat. (Plate 5 and Diagram 5.) This diagram presents some new features. To obtain the lesser curvature of the bulwarks a different device is needed. The stern is here definite, enabling a rudder to be used. In the preceding examples, no rudders are used, the oar doing all that is necessary.

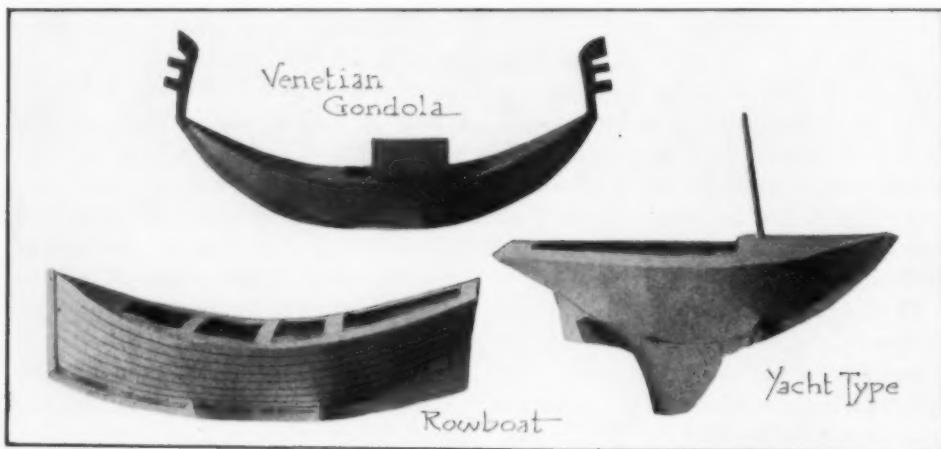
The Yacht Type. (Plate 6 and Diagram 6.) This is somewhat similar to the last example. Note the fin keel to

give steadiness and yet enable the boat to be turned quickly. (cf. with the keel of the rowboat.) The fin keel is added afterwards as in the preceding examples. Lines to represent planks are painted on before gumming up. The sails, masts, rudder, etc., should give no difficulty.

A Chinese Junk. (Plate 7 and Diagram 7.) Note the apparent clumsiness compared with any of the preceding. It is built for capacity, not speed. The primitive type of rudder used, which can be raised or lowered at will is interesting as being transitional between the oar and the rudder as now extant.

The Medieval Ship. (Plate 8 and Diagram 8.) Historically this presents many interesting features. The superstructure seen on the deck seems to have been rendered necessary for defensive and offensive purposes, and are the direct outcome of the platforms at the bow and stern of the Viking ship, where the center was occupied mainly by rowers.

The whole model is somewhat tedious to gum up. The windows, etc., are of course painted on. Masts, sails, and rudder can be added at will.



Pottery Design and the Human Figure

M. CHARLES BLANC, whose services to art-criticisms are recognized throughout the world, offers most ingenious and logical reasons which should govern the construction of objects of ceramic art. He asserts that the creations of men are not beautiful in their own eyes, except upon the conditions that they conform to the laws of which the human figure is a living image. Finally, he shows how closely these laws were followed in the type-vases of classical antiquity.

His argument in substance may be reduced to the following statements:

Man has created architecture by embodying the laws of proportion, unity and harmony into the edifices which he has built for the needs of life. By the application of these same principles to his own material and medium of expression, the potter has created the ceramic art. The correlation of this art with the human figure is not a presumed and fanciful relationship, as may be proven by the terms which designate the various members of a vase; as, for example: the mouth, neck, ears, shoulders, and feet; which terms, applied since the beginning of the records of the potter's art, show that the human figure has always been present in the minds of those who gave it a language.

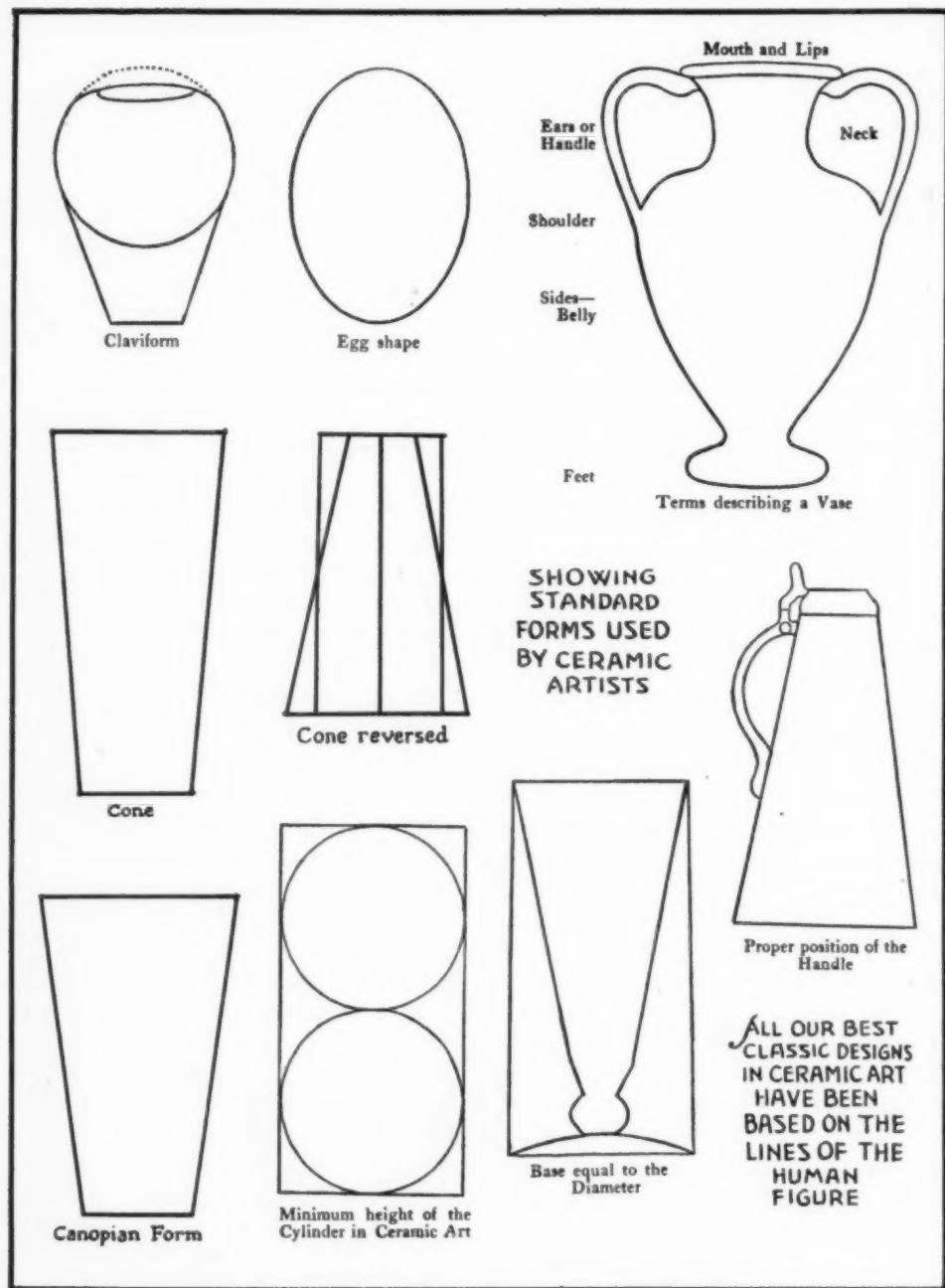
As the human being is an organism in the fullest and philosophic sense of the word, that is: developed from within, having its end and purpose in itself, and without useless or superfluous members

or parts; so the clay vessel which has retained its place in history and art, embodies one dominant thought to which all other considerations are subordinate.

Having thus associated the vase with the human figure, M. Blanc proceeds to divide all primitive ceramic forms into two classes, in order that he may explain their generation and development. In the first class he places those vessels whose contours are formed from straight lines; in the second class, all whose outlines are curves. The vessels with straight outlines, being solid figures, are generated from the cylinder, the cone or the cone reversed; those whose contours are curved, proceed from the sphere or the egg.

Another French writer, M. Ziegler, somewhat earlier than M. Blanc, and one following the same line of thought, gives the correct proportions of the cylindrical vase, as a height equal to three times its radius. But these figures, M. Blanc criticises since, in his opinion, they would increase the natural heaviness of the cylinder. Successful vases, as M. Blanc indicates, when they follow architectural lines, cannot avoid the laws of architecture. Therefore, the cylindrical vase, if symmetrical, will approach the proportions of the door, whose height varies from four to five times half its width.

M. Blanc further points out that in order to insure beauty in the cylindrical vase, the dominant line must deviate at



THE LINES OF THE HUMAN FIGURE HAVE BEEN USED AS GUIDES FOR GOOD POTTERY FORM AS DESCRIBED IN THE ACCOMPANYING ARTICLE

one or both of the extremities; thus forming a molding, either concave or convex. This will properly finish the form, and serve the purpose that is filled in architecture by the same device. These moldings are a strong feature of antique vases, as they are also of the Greek temple; catching and holding, or reflecting the light according as they are curved inward or outward, and accentuating the principal lines of the vessel or the edifice. Oftentimes, also, convex moldings encircle at intervals the body of the vase, especially when its form is based upon the reversed cone. This ornamentation, which is structural, and therefore, commendable, is found skilfully used in many of the garden vases produced at the Merrimac Pottery; several illustrations of such treatment occurring in the plates accompanying the present article.

The handle of the vase, its position and shape, receives the attention of both French critics. They state that when a vessel is made for use—that is to carry, or to pour a liquid, it is necessary that the handle be placed so as to assist or at least appear to assist in carriage or in pouring. If the vessel is intended for pouring rather than for carrying liquids, M. Ziegler observes that the handle should be arched, or that it may reach from side to side like the handle of a basket; while if the vase is destined for the double function of pouring and carrying, the handle must be adjusted with great care as to its proper height, so that the liquid may not be spilled from the filled vessel, and so that the latter may be emptied of its contents, without a too great contortion of the hand.

These vessels of use are for the most part, based upon the cylinder and the

cone, which generate the straight line in elevation. They correspond to the Doric style of architecture and like it, while possessing strong elements of beauty, they are severe, dignified and of weighty appearance.

Other ceramic forms, equally as primitive as those based upon the cylinder and the cone, are the sphere and the egg. The first of these giving shapes resembling the pear and the apple, which are likely to be wanting in grace. And it is a noticeable fact that while the Romans, who were luxurious rather than artistic, favored the spherical derivative, the Greeks in obedience to their delicate apprehension of form, designed their vases upon subtle curves like the parabola. As examples of this difference in the visual perception, or what would commonly be called the taste of the two people, we have only to compare the shape known as the *olpe*, or gladiator's oil-bottle, round, and easily seized in one glance, totally unsuggestive, with the *leukothoe*, or perfume vase of the Greeks, with its ovoid body, slender neck, calyx-like mouth and beautifully arched handle. Other peoples, especially the Orientals have compensated for the convexity of the spheroid forms by lengthening the neck, or by the addition of two wide handles artistically adjusted as to place and angle.

Besides giving full praise to the ovoid forms as the most graceful expressions of the potter's art, M. Blane also notes the significance of the egg as both the symbol and the visible sign of the principle of generation. In accordance with a fixed historical law, this symbolism was strong only in the primitive form and in the early times. The symbolism was slowly obscured and lost, and the form

POTTERY DESIGN AND THE HUMAN FIGURE

came to be regarded as an artistic design pure and simple. Finally, the design itself disintegrated by passage through many brains, and under many hands, until the egg-form was hidden beneath the intricacy of line and the luxuriance which characterized the vases of Corinth. Such is the life history of all designs: the religious always preceding the artistic phase, and the latter always absorbing the former. Furthermore, it may be said that modern criticism is too liable to read symbols and meanings into what is pure artistic expression. And had the egg been received into the ceramic art simply because it was recognized as a beautiful and adaptable form, because it was familiar and therefore generally pleasing, its use would have been more than justified.

Having thus discussed the primitive vase-forms from the standpoint of mathematics, M. Blanc advises with much earnestness that potters should include these studies with those of chemistry and mineralogy. He declares that the examination of Greek pottery, so exquisitely regular in its

contours, proves that the artists who made it had studied conic sections; that forms which are often supposed to be the result of caprice, were in reality generated by geometry. To this statement more might be added in acknowledgment of the fine, keen, aesthetic sense of the Greeks, which often served the purpose of our patient, laborious research of modern times; as, for instance, when the sculptors of the athletic types, such as the Discobolus, rendered with absolute perfection the anatomy of the figure from the mere study of the nude in action at the great National Games, and without having ever dissected the body.

Therefore, the modern potter, striving to produce worthy objects of his art, studies these forms, the least ancient of which count two thousand years, and the oldest of which owe their origin to a far remoter antiquity. He finds that he cannot improve these forms, since they are based upon mathematical laws and involve the most delicate use of beautiful forms occurring in Nature.

SO DOETH THE POTTER SITTING AT HIS WORK, TURNING THE WHEEL ABOUT WITH HIS FEET; HE MUST ALWAYS HAVE CAREFUL REGARD FOR WHAT HE DOETH, MAKING EVERYTHING BY NUMBER. HE FASHIONETH THE CLAY WITH HIS ARM, AND BOWETH DOWN HIS STRENGTH BEFORE HIS OWN FEET; HE APPLIETH HIS MIND TO GLAZE HIS WORK, AND IS DILIGENT TO MAKE CLEAN HIS KILN."

—*The Apocrypha
written over 2000
years ago.*



PUMA AND MACAW

J. M. SWAN ARA



AT THE CREST OF THE HILL

GILBERT BAYES



PANEL AMICE BAY



PRONG HORN ANTELOPE

PAUL H. MANSHIP



POLAR BEARS

FREDERIC G. ROTH



SEA HORSES

GILBERT BAYES

The ANIMAL in SCULPTURE



DOG'S HEAD R. H. DOUGHERTY

SCULPTORS OF NOTE HAVE PRODUCED MANY FINE ANIMAL SUBJECTS IN BRONZE, MARBLE OR CLAY. HERE ARE SHOWN A FEW SUBJECTS IN FULL FORM AS WELL AS IN BAS-RELIEF



MODELED FORMS APPLIED TO OBJECTS OF UTILITY. THE TRUE ARTIST WILL FIND EXPRESSION FOR HIS ART IN BEAUTIFYING THE THINGS HE USES

Modeled Cement Tiles

EXIT FIRING

WHEN cement tiles are mentioned, the average person immediately conjures up an image of a cement sidewalk and concludes that anything cement will be equally inartistic.

The fact is that with cement, various finishes in colors, dull or glazed and very artistic can be secured; with the added advantage of eliminating the kiln, as no firing is needed to perfect cement tiles. The hardening of cement tiles is produced by the very opposite medium to fire, that is water.

Our age is rapidly becoming one of cement. All manner of articles and habitations are being constructed of cement, and it behooves us to find some method of enriching the cement with cement decorations,—and no more beautiful way is possible than that of colored cement tiles.

As a school art subject and as a correlation or project possibility, cement has been barely touched upon. There is every opportunity for wide awake teachers to combine all that has been heretofore presented in every day, very practical, and very uninteresting cement problems, with the use of color in cement and bring to their work a new and adaptable form of beautiful handicraft.

No school art department should be satisfied with drawing or designing on paper only. It should complete the subject with some form of modeling and designing in more than two dimensions.

The fact that clay or modeling wax subjects are not permanent is a thing of the past, now that cement, by following very simple directions can be used for giving modeled tiles and other plastic objects permanent form.

In the hands of the energetic teacher simple problems in cement work can be done in the grades. Two of the following pages show simple tile methods that certainly can be followed in intermediate and even lower grades. And as a problem for the high schools and normal classes, many a teacher who has foreseen the possibilities of cement can attest to the fine work and enthusiasm resulting from the work.

Many a home builder has chafed under the limited possibilities of decorative tile for the home. He has been limited to a few stock designs, and has had to construct his fireplace, not as he would like to have it, but in order to conform to the securable tile.

The two pages showing a tile passage-way and a fireplace illustrate two problems where the busy housewife decided not to use stock tile but to make her own. She did so, using a few pans and trays and cement, making the tile in her laundry during spare hours in her day's schedule.

Now anyone can do likewise if she is willing to spend a little time experimenting and refuses to be discouraged if failures result, for after all, the process

is much easier than the usual pottery methods and requires so little equipment that every tool necessary is to be found in the simplest kitchen.

It's mighty fine to be able to sit down and model a design for a tile, book end, bowl or garden seat and know that you can complete the whole process in cement either with or without color, without the least help from any pottery kiln or glaze expert, to say nothing of all the fuss and feathers connected with dampening and packing and crating your subject for shipping off to the casters or potters for finishing.

Cement handicraft is going to be the king of handicrafts before long, because of its durability and practical application to the many avenues in the great cement building industries.

The far seeing teacher who is interested in industrial art and particularly those industrial arts that are closely allied to artistic applications should be interested in the use of cement in school teaching. They will find the cement industries and associations always willing and generous in helping the teachers everywhere to work successfully with cement—the greatest building material of the age.

Cement Projects for the Grades

WHILE color cement problems appear to be best adapted to the High School grades, they can also be used in the intermediate and even lower grades. We do not hesitate to give grade students the problems of modeling simple designs in modeling wax and clay and very good results are secured in many schools. Color cement or plain cement is a simple material to handle and makes possible the carrying on of the modeling wax tile or clay project into a permanent form.

For instance, the child who works out the simple design in wax or clay is liable to lose interest on completing that much of the work because neither of those mediums is permanent, in fact they are very perishable unless the clay is fired. Firing is seldom done because of the

inaccessibility of a kiln or because of the expense.

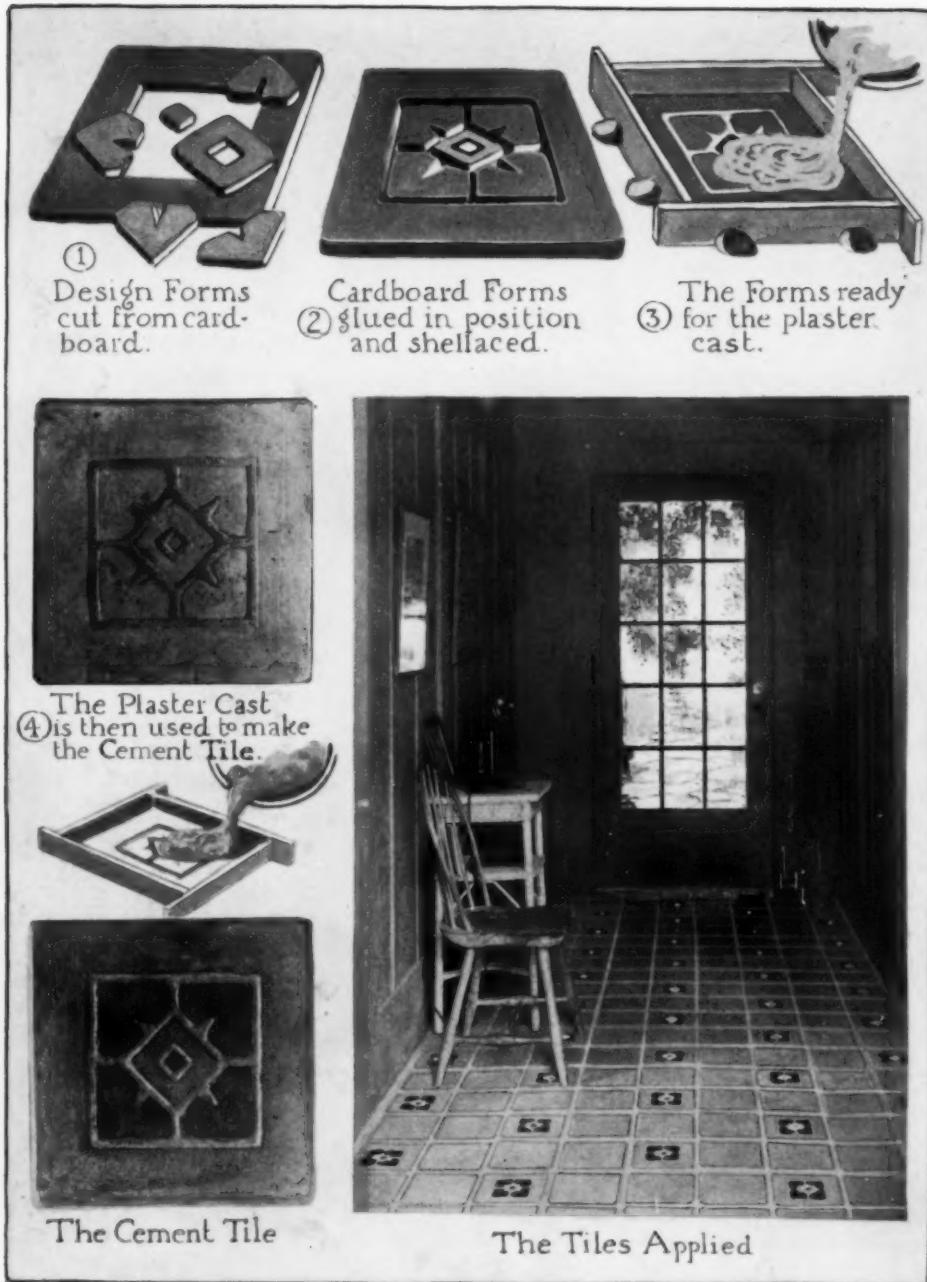
If, after the clay or wax tile is completed, the form is taken and surrounded with retaining strips of wood or sheet metal and plaster of paris is mixed and poured in, a plaster mould is easily secured. This plaster mould is then taken and oiled well and the retaining bars are put again in a similar position, being, of course, of additional height to accommodate the thickness of the cement tile.

The cement, either plain or with color, is then poured in until it reaches the desired thickness and is left to dry for two days after which it is taken out and immersed in water for several days.

The opposite page shows even simpler ways to secure the pattern for the plaster mold.



THE SIMPLE PROBLEM IN CEMENT HANDICRAFT DESCRIBED ABOVE WAS SUCCESSFULLY PRODUCED BY A TWELVE-YEAR-OLD-PUPIL



COLOR CEMENT TILES FOR INTERIOR DECORATION CAN BE MADE WITH BUT LITTLE EQUIPMENT, AND CAN BE MADE TO HARMONIZE WITH EVERY SURROUNDING



The Plaster Mold

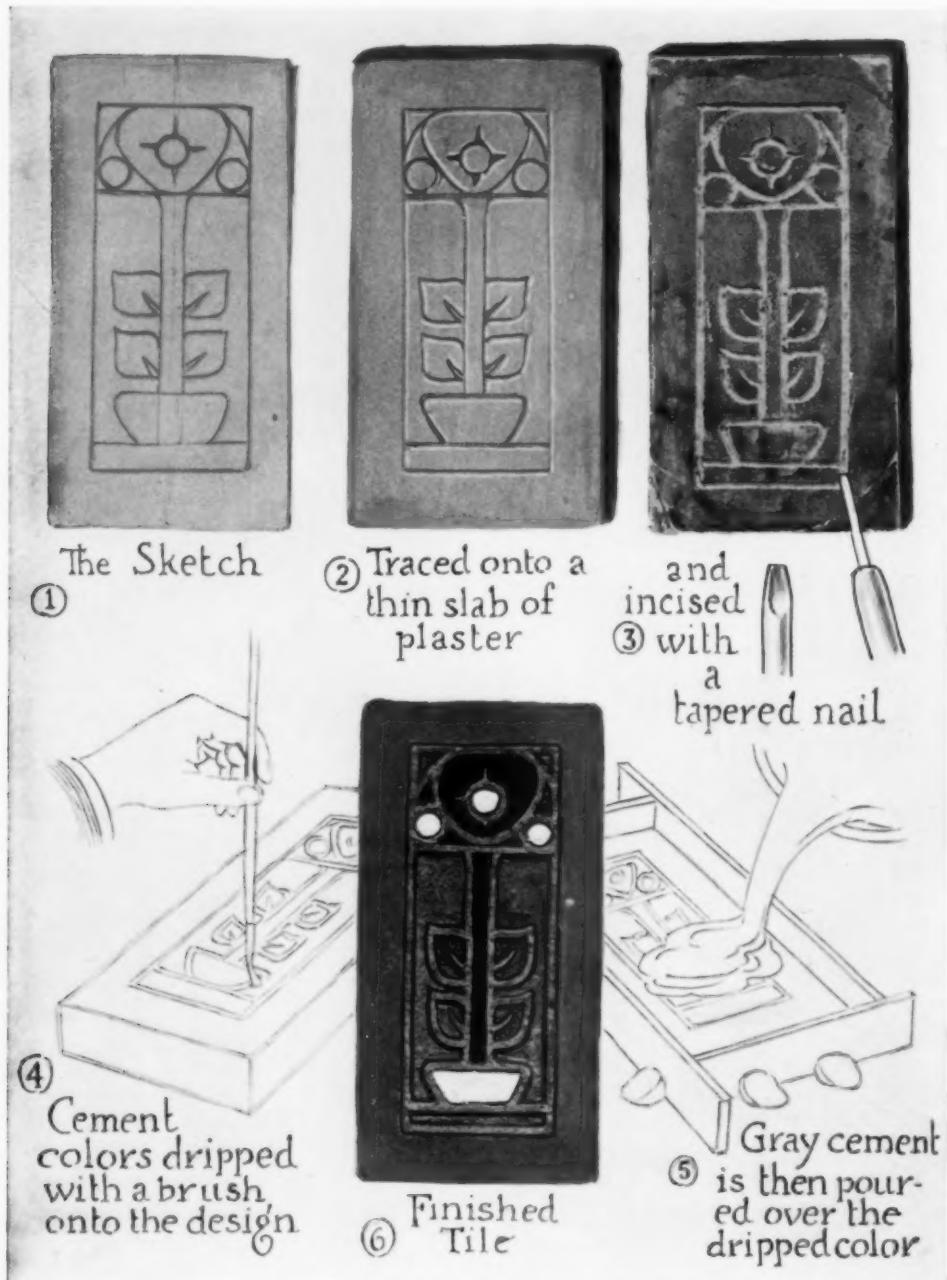


The Cement Cast



The Tiles Applied

COLOR CEMENT TILES FOR THE FIREPLACE IS A DELIGHTFUL AND PRACTICAL POSSIBILITY FOR THE CRAFTSMAN OR TEACHER INTERESTED IN INDUSTRIAL ART



COLOR CEMENT TILES CAN BE PRODUCED BY SEVERAL SIMPLE METHODS EASILY POSSIBLE IN THE INTERMEDIATE GRADES. THE ABOVE ILLUSTRATION SHOWS ONE OF THESE METHODS

New Methods of Modeled Leather

PEDRO J. LEMOS

THREE would be more handicraft followers if the idea that an elaborate equipment is necessary to produce results were not so persistent. Many beautiful handicrafts are possible with practically no equipment; and a little reasoning and care will more than make up for the lack of a long array of handicraft tools.

The old master craftsmen and the guilds of Spain who wrought wondrous and cunning designs in leather and made Cordova famous would be stricken with fear at the equipment found necessary by some modern leather workers.

I recall that when I first took up leather tooling and modeling some years ago, I became entangled with a supposedly necessary equipment that resembled a dentist's tools of warfare. There was a shape for every varying curvature and a tool for every method. By experience, one tool after another was discarded and finally only two tools were found to be necessary, and these were simplified by having one handle with a point in each end—one rounded and the other squared on the edge.

And then the leather to be used was only the very finest, most pliable and most expensive calf skin. No other would do. It was considered a waste of time if anything but the center section of a calf skin was used and only a "duffer" would attempt leather craft on any other kind of leather.

Then came the War, and the result was that the price of calf leather doubled and trebled, and the powers that be decided that much calf skin would be necessary for harness trappings and officers' puttees. They proceeded forthwith to buy up all the calf skins in sight and store them up for future decorative use in warfare.

This left the craft teacher everywhere with no leather available, except that little which was perched so high up in the H. C. L. tree that no amount of engineering could bring it down. So the teachers wrapped up their leather tools and thrust them into the farthest corners of their desks, and proceeded immediately to substitute baskets from matting fibre, waste paper handicrafts, or the enamelling of ketchup bottles in place of leather craft.

A number, however, found it a good opportunity to do some research work and experiment with other leathers, and some very interesting developments were the result. For instance, it was found that several kinds of sheep skin could be tooled and the thick finishes were wonderfully sensitive to the tool. It was found that the impossible-to-be-secured leather dyes could be replaced by thin washes of oil paints, and that a final wash of gasoline with a little color gave beautiful harmonizing qualities. It was found that ordinary wire nails could be put into handles and with a few



Modeled
Sheepskin
Leather



The Tracing



Incised.



Tooled

LEATHER MODELING PRESENTS A CLEAN EASILY APPLIED HANDICRAFT, RESULTING IN PRACTICAL, DURABLE OBJECTS OF UTILITY



MODELED LEATHER WHEN APPLIED TO COWHIDE GIVES A THICK STURDY SURFACE,
WONDERFULLY SENSITIVE TO THE MODELING TOOL WHEN IT IS SLIGHTLY WET

turns of a grindstone, shaped into very practical leather tools—all of which goes to prove that the old adage "Necessity is the mother of invention" holds good today as well as yesterday.

If you have been using just one kind of leather and working with a dozen kinds of tools, just try varying your days of toil by working with one kind of tool and a dozen kinds of leather. You can easily purchase from a leather dealer or a tannery several finishes in sheep skins and cow hides. Try them out. You will find these skins less expensive than calf and very responsive to tooling. You will produce a number of unsuccessful experiments, but the one or two good results will be far more valuable to your progress than doing

leather in the same way as a few thousand others are doing it.

The two pages of illustrations show some results with sheepskin or "Heavy Law Book Sheep" and also leather designs modeled on "Saddle Cowhide." The tool used was a nail shaped like a dull pencil point. In fact, I have often used a hard, dull pencil point. This was used for tracing the design, for deepening the outline and for tooling the background. A large nail ground down to a square stamping point can be used for stamping a background pattern in parts of the background. With this simple equipment the possibilities are limitless, and the fun of doing much with little is an added zest to the true craftsman.

The Coloring of Modeled Leather

TO COLOR modeled leather, the material should first be dampened so as to avoid showing brush marks. The color to be used should be an aniline dye mixed with alcohol and water. These colors can be secured from book binders supply houses or from dye manufacturers. After the colors are mixed in their separate hues, they should not be mixed together before being applied to the leather, for the reason that they will coagulate and in some instances form a sediment, killing the purity of the hue. The proper way is to use thin washes of blue over the leather first if a green is to be made, and then follow the blue wash with a thin wash of yellow. Each mixed color should be secured in this same

manner. If a strong value of red or violet or other hue is needed, it is best not to use the full strength in one wash on the leather but to produce it by three or four successive washes of the color. This results in a transparent glowing tone where a single wash of color will be dull and opaque in quality.

After the entire coloring has been put on and left to dry thoroughly, a gasoline wash made by mixing white and black oil paint and adding gasoline enough to make a thin wash, to which is added a green or blue or violet touch of paint to give an interesting color, is brushed over the entire leather surface and after drying is rubbed briskly with a cloth to remove the surplus paint.

Teach by Touch, Sight or Ear as the Child Demands

FLORENCE C. MORRISON

WHAT wise provision that nature created no duplicates in any realm! *Variety* is the keynote of the wonderful world about us. We are stimulated by the varied seasons and weather. Our appetites delight in the variety of fruits, vegetables, and foods of every description. Our aesthetic sense is quickened and fed by changing scenery of mountains, canyons, deserts, forests, oceans, waterfalls and prairies. To our ears the great symphonies of nature soothe and educate; the countless bird songs and wind wanderings never weary because of their variety. Our eyes and noses rejoice as they partake of the gorgeous colorings and refined perfumes of the different trees and flowers. Who is there whose sense of touch is so dead as not to revel in the touch of rose petals or the delightful softness and spring, under his feet, as he walks over a carpet of fragrant pine needles in a forest?

The static laws of heredity and environment cause no two human beings to look, think, or act in exactly the same way. In the same family we see brothers of marked difference in stature, coloring, disposition and character. Endowed in such opposite ways, naturally it follows that their destinies will be unlike, and that they cannot be regarded as like persons. The old-fashioned way of teaching was wrong in that it pre-supposed that all the students in the grade were identical and

could receive instruction in the same manner. All were required to do the same thing in the same way as laid out by the instructor or text used. No wonder, to us in the enlightenment of today, that so many became discouraged and dropped out of school. Possibly they were not failures at all, they were simply victims of an ineffective method of instruction.

We are definitely sure today that it is a waste of time on part of instructor and student as well as money from the public, to try to give all students the same sort of education. Experience and special study prove there are at least three distinctly different types of minds which confront the public school teacher. The "eye minded" individual is he who quickly "sees" things and they definitely impress him. The major part of his education is received through his eyes. Therefore, when through intelligent tests to prove the type, we discover an "eye minded" person, why waste energy, time and money trying to educate him through his ears or other senses? Let his be largely visual education. Show him the thing, picture it instead of telling him about it. All sorts of pictures and printed matter should surround an "eye minded" person. The "ear minded" person receives his education largely through his ears. All spoken words and sounds impress him. This type usually finds it very difficult to read steadily, or to do any sort of

work which the eye must supervise. It is obvious then, that this type should be instructed largely through lecture courses and concerts. He is the person who usually remembers to do the thing *told* him, write him directions and he fails, for his eyes fail to register messages strongly as the "eye minded" do. The "touch minded" individual needs contact with a thing to be impressed. You may say "cat" to him or spell c-a-t, or show him pictures of cats with absolutely no response. Place a live cat in his hands and he is immediately impressed and remembers what a cat is. Tell him, even though he is a mature person, a thing is cold or hot and he must *feel* it himself to realize the truth. An actual experience of a boy twelve years old illustrates the type. The weather was freezing and in order to be sure his tongue actually would stick, if he touched it to an iron fence, he satisfied his "touch mind" by leaving the skin from his tongue on that fence! This type person expresses affection or emotion by touching the victim instead of telling or picturing it as an "ear" or "eye" minded person would do. We all know the person who paws us, pats and punches for expression. A recent case at an exhibition of charcoal drawings proved fatal to an excellent sketch. The pictures were plainly labelled "charcoal drawings," this was satisfactory for the "eye" minded visitors, they believed it. The instructor stood by the exhibition and told that they were charcoal sketches, this satisfied the "ear" minded visitors, they heard and passed on. But another type, the "touch" minded visitor rubbed his finger over the face of a sketch then looked at his finger bearing the evidence that it really *was* charcoal!

This was instinct, he was not impressed by what was before his eyes, nor by what was said but he was impressed when he *touched* the things. The "touch" minded people learn to write on the typewriter very readily. The "touch" method is their salvation! They learn to play a musical instrument by touch, never needing to keep their eyes on the music or instrument. In factories they are able to work very rapidly at picking up, counting or packing, doing their work with their sense of touch or feeling. These people become excellent masseurs, osteopaths, and chiropractors. Their sense of touch is so deft and strong.

My plea is to discover these marked types of people early, through intelligence tests. When definitely decided cases appear, lead them into their proper fields where they will become efficient citizens. Let us cease trying to thwart nature in her wise plans and move in parallel paths. Instead of trying to make an artist out of an "ear" minded individual, or a musician out of an "eye" minded one, let us make a typist of a "touch" minded one, if he so wills and shows ability in that field of work.

We see then the wisdom of a varied course of study, part lecture courses, visual education of moving pictures and printed matter, and many kinds of material, such as modeling clay, basketry, weaving, sewing. No school system is actually meeting the demands of nature that does not offer courses of study to fit the different types of pupils.

The school of tomorrow must know its scholars. It must be an individual education suited to the natural capacity of the pupil. There will then be fewer misfits and failures, and society will be strengthened.

Our Soldier Boys and Modeling

A. K. KILGORE

OUR government hospitals have permanently installed Occupational Therapy as a necessary part of their institutions. They have recognized the need of useful constructive handicrafts to restore hesitant muscles, shattered nerves and discouraged minds to an optimistic condition that the physicians and nurses may better cope with the patients' disabilities. At the beginning of the experiments in such work for the disabled soldiers, there were many scoffers and doubting Thomases, who ridiculed the work as a fad and prophesied its abandonment. On the contrary, the results have more than justified the claims of its supporters, and without doubt, a few years will see even most private hospitals containing directors of Occupational Therapy for convalescents and those afflicted with nerve troubles.

In early colonial days it was stated that weaving and spinning had a soothing and restful effect upon "ye housewife," and it still carries this beneficial quality in our age, even to the shell-shocked war veteran who weaves unique and useful scarfs and bags upon bed-looms while he remains propped up amid pillows.

That human impelling force of creating and constructing things with our own hands is to be found in more or less degree in every rational human mind. Proper human curiosity encourages every craftsman to create new effects and to venture into new ways of work-

ing. He is curious to see the finished result and if realization exceeds or equals anticipation, the thrill of achievement is a happy sensation.

In the case of the soldier boys, who for many months have been human units in the machinery of War (that Dragon of Destruction whose every move seems to tear down), the opportunity to build up and construct something or other—even though it be an insignificant basket or the modeling in clay of an ear—has a soothing effect upon their minds and is an important help in building up their broken health.

Drawing and Modeling have been introduced successfully into the government hospitals, and aside from their benefits as Occupational Therapy, they have proven very successful as pre-vocational training. Many of the patients stay but a short while at the hospitals, but even those who have taken a few lessons in drawing or clay modeling have expressed their interest and personal joy at having entered for the time being a new realm of endeavor, and some, from this taste of endeavor, have continued art work after they have left.

Some prefer modeling to drawing. They feel a keen delight in molding and working the clay to a given resemblance, and finding that they are gradually mastering the power to imitate and reproduce form, gives the convalescents an interest in life, with some point of accomplishment to look forward to next day,—and the next, and the next, until



SOLDIER BOYS MODELING UNDER THE DIRECTION OF A. K. KILGORE

nature finds that restoring health has come on the wings of enthusiasm.

As the teacher is governed by the physical condition of the patients, and as students are coming and going continually, some remaining for a few weeks and others for several months, the classes are necessarily arranged upon an entirely different schedule than those of the average school.

Some patients are extremely nervous and cannot endure more than an hour a day. If one of these does not feel like drawing or modeling, he may lie under a tree and doze while the rest sketch. He sees the view, hears the teacher's comments and is helped to do his sketch

later, beside securing the rest that his body craves.

One young soldier, shell-shocked in No Man's Land during the Argonne drive, has been at the hospital about four months and makes charcoal drawings that are not only pleasing but sell. When he began, his mouth used to twitch as he sat brooding, and the muscles of his arms jerked violently, independent of his will. His first stroke with charcoal ended with an involuntary jerk into the empty air, and he exclaimed in discouragement, "Oh, it's no use. I can't do anything." I told him that there was plenty of paper and charcoal, and that I didn't care how much paper he

spolied and to draw as much as he liked. Now his nerves are steady and his features habitually tranquil.

An ex-sailor finds contentment in copying in water colors from magazine covers, and occasionally varies his work with excellent marines in charcoal.

Some quiet men enjoy painting from a living flower and find tranquility and rest in these messengers of beauty. Others work from still-life and are interested in securing very accurate likenesses of jugs, glasses and such things; while others wish to do lettering or know how to do mechanical drawing or how to draw a house in perspective. With all of this, we help them, recognizing that we are working with the double ends in view of building up their ability and their health.

Many prefer to model in clay—that simplest and easiest form of drawing, which is capable of developing the mightiest brain. They find that the fingers do most of the modeling, that the sense of touch is developed to assist the sense of sight, while both develop creative power.

Pupils begin by modeling an ear or other feature in clay and soon model a hand or small figure from the antique, or from a small animal, such as a reclining leopard or lion. When the whole reasonably represents the subject, he is taught how to make the plaster of Paris waste mold, and from that to cast a duplicate in plaster of his work in clay.

Thus, in many cases, the work has created a deep interest, directed the patient's thoughts away from himself and aroused an ambition to be up and doing, and so hastened the day of recovery.

From the testimony of a number of experienced aids and nurses in army hospitals and from my own observation, I am convinced that clay modeling is often an efficient means of arousing a despondent patient to leave his bed and work for quick recovery.

A number of men who have recovered sufficient health to join the world's work have found their art work the means of securing remunerative employment, and thus art is as ever before rehabilitating mankind and his industries.

OUR JUNE NUMBER

Is being planned when you receive this copy of The School Arts Magazine. Many teachers can send us important and needed articles and ideas for this end-of-the-school-year-number. Ideas for school programs, school invitations, methods of schoolroom decorations, descriptions of how difficult rooms have been improved for exhibition purposes, and photographs of unique or well arranged exhibitions will be welcome material. Send such material to the Editor, The School Arts Magazine, Stanford University, California.

Art Versus Industry*

RICHARD F. BACH

IN THE YEAR 1921 all discussions whether of art or alimony must begin with an examination of the concepts of Einstein.

Now it is one of the concepts of Einstein—being a concept it could not be patented by others, including all of us here, who discovered it before him—that when two objects are stationary beside one another, and one of them begins to move away, a person on either one of them cannot say which is moving—until the one in motion strikes a bump!

Witness two trains in which these conditions obtain; the passengers of both are convinced that their own train is moving until some obviously irrelevant conditions seen out of the window recall the facts. The effect is bewildering and not exactly a breeder of confidence in one's mental stability.

Now in the industrial arts, these conditions apply painfully well. One train represents the teaching of art, the other is the trend of requirements in the world of practical art production. One of these has moved of recent years—which? On which of these trains were you and I: gliding steadily forward or standing cold on a siding?

Now take, for instance, the title of this vicarious address: Art vs. Industry, bracketed like the names of two prize fighters. Man delights in arguing about differences which are really similarities. By some warped process of mind he establishes an arbitrary difference, talks about it long and hard till the thought is argued into a reality. And then his descendants argue about the reality, until some clear thinker discovers that the difference was only one of thought, could never be one of fact; that someone must have confused us entirely, for purposes unknown and surely unworthy. We all heave a sigh of relief and begin writing on a fresh sheet. Some of us lose track of the topic sentence with which our page began. A slip leads to a fall and the vicious round is begun again. At just what stage we are now in the field of industrial art it would be hard to say,

for here we are setting art and industry over against one another like deadly enemies.

* * *

Once upon a time there were men in Memphis who made jeweled necklaces, decorative linen weaves and painted the tales of Pharoahs on endless walls: *they* were artists. Later there were men in Athens who built temples, and painted vases and designed polychrome tiles: *they* were artists. And later again there were men in Rome who erected basilicas, worked in stucco and mosaics, and wrought in metal: *they* too were artists. And still later there were men in Amiens who reared cathedrals, carved in wood and stone and ivory, and caused light to serve art in colored windows: *they* also were artists. And once more, there were men in Florence and Fontainebleau who set up glorious palaces and planned gardens, worked in gold and in clay, inlaid pavements and painted on canvas: *they* too were artists. No one has ever questioned their standing, the things they did, or their relation to their work; they were artists all.

Then came some clever men who thought the hand took too long to make certain things and they invented machines to help out. The machines amazed the inventors themselves and they, fascinated, invented some more. One after another slow processes of manual art were mastered by mechanical geniuses, until the word art began to mean something else entirely. These fine machines seemed able to do everything and men leaned on them heavily. If practice makes perfect the machine became the master of art. But the old maxim is wrong: it is only corrected practice that makes perfect. To continue devising machines without checking them by the demands of the art they are intended to produce leads to machine design only. And there was a collateral product: the making of those machines became an industry in itself. Now they are here to stay. What shall we do with them? Can art have anything

*An address delivered at the Annual Convention of the Eastern Arts Association, Maryland Institute, Baltimore, Md., March 24, 1921.

to do with them? Is it *infra dig.* for teachers of art to consider them?

The older artists whom we have mentioned, these Greek vase painters and Gothic wood carvers, those Cellinis and Pallisys, wrought in the material from ore to golden goblet, from clay to glowing vase; they used what tools they had, driving them by simple mechanical principles, treadles, wheels, belts.

Yet of these simple engines a most complex Jacquard loom or automatic lathe is a great-grandchild by direct descent; they are all tools. Steam and electricity have been harnessed by man's inventiveness to make these simple mechanical principles work for art. Step by step the capacity of the machine has grown until its achievements stagger the imagination. But it has grown only in response to the demands of design. Design value determines machine value; design remains the master.

But what has happened while the inventors were busy with these machines? As the ways were laid for this intricate growth, art seems to have been sidetracked for a time—for a moment of history, so to speak—until the mechanical problem had been conquered. This has been done, and at a price that will amaze future chroniclers of our national advance in these lines. As a result of decades of foundation building we have an enormous heritage of technical methods, of factories, of producing and selling organizations, but in the rush of material progress design has lagged. The artistic aspect of our great "art trades" is still in embryo; the merest suggestion of real quality of design (not to mention material or execution) commands a figure far beyond the average purse for which it should truly be most accessible.

In the welter of quick production and the confusion of progress too hasty, the artist-craftsman, whose name might once have been Ghiberti, has become the Universal Bronze Casting Company of New York, and somewhere in that hammering and reeking organization there are stirring souls called designers. No one would give them credit for being artists.

Schools have never helped them. Schools will teach them foundry work and schools will teach them how to make pictures of metal work and call it design. But I tell you now: design includes contact with material; design cannot live on paper or in suspension, as the chemists say; design can be taught so as to be of value in industry only if certain drawings are regularly executed by the students that put them on paper. The problem is just like that of the architectural schools which have for years ignored the difference between the drawing of a building and the building of a drawing.

Yet the great majority of manufacturers are as sincere and serious as any of you, as certain—according to their lights—to do the right thing in design as you are, probably more so. Try their job; try to make a business undertaking out of any design that you yourselves can make, and you will soon hand back the helm to the man with sufficient courage to bring forks and picture frames, rugs and cravats, saucers and Easter hats to us all at a price within reach of a teacher's salary.

No, art *in* industry is the correct wording, not art *vs.* industry.* This is the day of the art trades. The industries today are our great capitalizers of art—they make art pay; and the schools, whether general or special, must meet that condition. Unless the content of their courses will help to make art pay, in other words, be related directly to current methods of production, their students will be useless in industry in corresponding degree.

There must be a business of art as there must be a business of doing anything destined for the good of so large a number. It is quite different from the lamented "commercialization" of art, as of everything else with which Americans have been charged. Commercialization connotes fraud or sharp practice; business does the opposite.

The commercial requirement having been accepted as the dictum of the day—and that is no more logical than to accept the printing press or harvester—it becomes our province to establish a wholesome trend of artistic thinking

*I am grateful to Mr. Frank J. Leavitt, Assistant Superintendent of Schools, Pittsburgh, Pa., who called my attention to Webster's definition of *versus*, which is (1) toward, turned in the direction of; (2) against, chiefly used in legal language. Therefore my use of the word will have to be in the legal sense if the Program Committee had in mind any conflict between Art and Industry when the title was selected. At the same time the other definition of the word more accurately fits my own hope and may be said to contain some promise.

to guide it. Where once a group of craftsmen worked in the manner characteristic of their time, we now have five thousand men or more in a single plant making only textiles of a certain kind. The first group were all artists; the latter are all operatives; some few may feel the call of design, but their work is to guide machines, each producing a part of the finished design. While the old craftsmen made a few hundred yards of fine material in their lifetime, the modern factory must turn out thousands of yards from but one adjustment of a loom to make it worth while to start the wheels in motion. These are commercial reflexes of our mode of living. They need not mean debasement of art; they *have* meant a slowing up of our art growth. As agencies for good of fabulous proportions they can improve our home environment in one market season; but at the same time, if misused or abused, they can ride as a giant juggernaut over the aesthetic progress of centuries.

Unless you who teach art subjects have constant reference to current methods and make every effort to obtain equipment that will help your boys and girls to execute their designs, you are missing your cue. You might as well be fighting windmills. For the industries will pass you by in their onward sweep: there will be more machines and less design, more volume and less standard, as there has been for those decades during which the schools have shirked their duty. At this very moment dozens of schools are teaching china painting—oh no, not for the trade, but as one of the accomplishments of a perfect lady. Such perfect ladies might do better as clerks at notion counters! They would then at least be helping to pay their way, and contributing to industry; they would be conserving china and paint and there might even be some acceptable self-sacrifice in their renunciation of such a noble pastime.

This is a serious matter: art teaching means not only properly training designers and artisans. It means also training the people at large. Just now art is caviare for the general; they hesitate to taste it; they are awed by its splendor in history; they wonder at its cost on Fifth Avenue; they don't know that their beaded bags and their cuff links are supposed to be objects of art. In short they have no taste. Now taste is in a sense a national experience, a tradition. So are good manners. But there is

a system of formality in good manners, called etiquette, that all can learn and pass on to their descendants. So also there is a method in taste, called the principles of design, that all can be taught and pass on to their children. This will not make artists; but it will raise the general standard of judgment in the mass. Potential designers and other artists will start from a higher level. It means teaching art appreciation—think of it, teaching art appreciation to every Tom, Dick and Harry in the land. It means a new system of teaching and a new brand of teachers.

This higher level will demand better design in the stores. It will make no stated demand; it will simply refuse poor design whatever the commodity, even if only in a cold cream jar or, may I say it, a package of cigarettes.

The stores will be manned by employees who have had this training in the general schools, supplemented by further art-selling instruction of their own (it is being done right now in New York) and so will be able to meet the manufacturers half way in the matter of better design. For, truthfully be it said, the manufacturers are leagues ahead of the dealers in their conviction of the selling value of design.

There are then two approaches—to reach those who will design for production and those who will be the ultimate consumers. It is an obvious thing to do. But it will be uphill work. There will be school boards and city fathers to convince. And it will mean fight. No half hearted measures will do. Schools can no longer favor the easy philosophy of the Irishman who says that he only needs to load the wagon, the horses do all the pulling. There must be "peptimists" among us—and a "peptimist" is an optimist in action.

Nor will it do for us to try to plough this new furrow and follow the calf that draws the plough. The course must be held true to the ideal of serving the industries that use design.

* * *

At a meeting of museum instructors, Miss R. Shedlock, whose fame is not new to you, once told the following story. Her manner being inimitable I shall simply repeat the words: There once lived in Japan two frogs. One in a ditch near Osaka on the sea-coast, the other near a clear little stream which ran near the city of Tokio. And these little frogs lived so near to each other, and never heard of one

another; but there came to each of them, almost on the same day and at the same hour a great desire to see something more of the world. The frog who lived in Tokio made up his mind to visit Osaka, and the frog in Osaka made up his mind to see the beautiful palace of the great Mikado. So one fine spring day they set out on the road that leads from Tokio to Osaka—one from each end.

Now, there was a mountain, a great mountain, midway, and this mountain had to be climbed by the frogs. They soon became very weary, for they were unaccustomed to travel, and it took a great deal of time, and a great many hops before they could reach the top. But, what was the surprise of each frog, as he gave his last hop, to see another frog in front of him. They looked at each other for some minutes, for as you must remember, they had not been introduced; then they burst into conversation at once, and told each other, with such a wealth of detail, how they came to be so far from home; and, there being no particular need of hurry, they lay down in a cool damp ditch to think it over. And they thought it was a wonderful thing that on the same day and almost at the same minute there had come to each of them that great desire to see something of their native country. And the frog from Osaka said: "(Puff-puff) Dear Me! (Puff) I wish we could get a little higher so that we could see the places we wish to see (Puff-puff) so that we could decide whether it would be worth while to go on." And the other frog from Tokio said: "That is most easy; if we put our paws on each others' shoulders, and we both stand up, we would be able to see the places which we wish to visit, and decide whether it is worth while to go there."

The frog from Osaka was quite delighted with the idea. So he rose and put his paws on his friend's shoulders, and the other frog did likewise, and they stretched up as high as they could, clinging tightly to each other lest they should fall; and the frog from Osaka had his nose turned to Tokio, and the frog from Tokio had his nose turned to Osaka. But when they stood up, their great bulging eyes were in the back of their heads, so while their noses pointed toward the town they wanted to see their eyes really beheld the towns they had just left. Said the frog from Osaka: "Dear Me! If I had known that Tokio was a mere copy of

Osaka, I certainly would not have gone so far;" and the frog from Tokio repeated what the other had said, and added: "I should not have taken this journey; I am going home." So he drew his paws from his friend's shoulders, and they both fell backward on the ground. Then they took their leave, bowing to each other as is the custom in Japan, and went home, and from that time to this those two frogs have believed that Osaka and Tokio resemble each other and are like as two peas. So you see it all depends on the point of view.

Now for our moral, for there is a sting in the tail of every fairy story. The design of the product, and the machine that makes it have acted like the two frogs; each has gone its own way. Only one thing can bring them together—adequate teaching methods. In such methods one salient factor will predominate—an adequate understanding of the machine. Of that understanding the leading element will be a conception of the machine, not as a free agent, but as a tool to be controlled; not as a thinking, growing organism, but as a driven mechanism that may be stopped in midcourse by the jerk of a lever.

A drawing on paper cannot make a textile; the human hand can no longer make it so that Smith and Jones can afford to buy it; nor, worse yet, can the power driven loom make it without human guidance, not only in the invention of the machine itself but primarily in the correct relationship between designers' conception and the mechanism to be used in making it real, worth money as an item in trade.

There's the rub. Art must be worth money in trade. Man (and woman) must work for money, and money they earn must be exchanged for art in the form of home furnishings and clothing to the tune of a billion dollars a year.

This is an intolerable state of affairs! Must we not teach these students art so that they may piously sigh over it the rest of their lives? Surely we may not teach them that art and industry are twin brothers, that their relationship must perforce improve both, that when design is translated into wood or wool, silver or silk it means wages,—wages in cash and in contentment, the basis of citizenship? In sober thought (and all our thought must now be sober) and you all know the bitter lesson of aimless drawing, meaningless conflict between paper

and pencil. Yet this is what most art teaching is. Have I not seen it in scores of places: textile designs, furniture designs, costume designs, but always paper designs. They begin and end there. Do teachers of art themselves know how a manufacturer thinks about a design on paper; what he must do with it before he can afford to make it for you and me to buy; how it fits into the process of production? Do teachers themselves know what real craftsmanship is practiced in the factories before even the simplest things are turned out? Do they know about expensive carver's models, color and weave trials; the energy and gray matter invested before the wheels begin to move?

These manufacturers are often dollar hunters to be sure, but the power behind them is the department store—representing the vast mass of "unskilled labor" in the field of the art industries.

It will do well to remember here that all good business is sound, but all sound is not good business; schools have *talked* about what their students do, but have they delivered thoroughly useful human material in the form of designers? The art schools in that respect can take a leaf out of the book of the trade schools. These are hard at work—more power to them. Perhaps some day—except for the students of so-called fine arts—all art schools will simply be super-trade schools. Then we shall have met our responsibility of service to the industry. For after all the industries may say "we *make* art," and concretely they do. We cannot hold them in check, we must help them do the job they have cut out for themselves and for us. They need trained designers, not sketchmakers.

This is not a task for Greenwich Village, where long-haired men and short-haired women have been turning out fearful and wonderful things, that an unwitting public has gobbled up as an index of the new truth in art. It is a task for which you and the schools must be fit and may the kind gods help you to the equipment. It is a task that requires immediate doing, without wavering, without indecision, as one great American said: "The only man who never makes a mistake is the man who never does anything."

*This and the four paragraphs following are quoted from an address before the Convention of the New York State Teachers Association, Rochester, November, 1920.

To wait for normal growth in this direction presupposes that normal times have preceded the present or are with us now. But this is a bitter period of casting up accounts, business is marking time, it is suffering from a dread disease called idleness. Workshops where fifty men once made deafening din with whirling wheels, have but two machines running. In such a time business takes stock of its faculties and facilities, it seeks new ways of improving its product to lure forth dollars from the pocket you and I have buttoned up so tight. Design, among other things, they find susceptible of improvement. You can help them do this. You can bring to your students the true meaning of design and its functional relation to methods of production. You can bring to your general classes information that will make them more intelligent consumers.

We need to begin at once in a practical way. We cannot take off a half-inch at a time from the thoroughbred's tail because we are too kind-hearted to cut it all off at once.

The practical interest is gaining everywhere and schools cannot wait until the demand becomes articulate for adequate teaching along lines of industrial art design or general art appreciation as a factor in the citizen's peace of mind.

Recognize the industries as art agencies, teach from their point of view but always keeping ahead in design. Design makes the wheels go, design makes these industries into *art* industries, design *sells* the product, design satisfies the consumer. But design can do none of these things as long as it remains on paper.

*What can be done though not in a school, may be seen at the Metropolitan Museum of Art. Here a department is maintained for the express use of manufacturers and designers, for many of whom it is second nature to draw inspiration from the collections. We have in New York an art museum that has gone into trade. Practically, that is what the Metropolitan Museum has done. No amount of arching of eyebrows in select circles will avail; for as we live by trade, it behooves the museum to help trade improve the commodities it brings to us all. Manufacturers and designers now use the collections as sources of inspiration

in their current designs: men's cravats inspired from armor, a lighting fixture from a Greek mirror, a lamp from a Sheraton chair, a mirror from a French ormolu furniture decoration, a talcum can from a Chinese vase, a gown from a painting, a soap wrapper from a snuff box.

That so many trades find their desired motives thus variously in all parts of the Museum shows that they consider the galleries but additions to their own facilities, a hopeful augury of progress for American home furnishings and industrial arts generally.

A staff officer of the Museum devotes his time to these many trades, about forty of them, reaching many firms directly and many more through their representative trade journals which have manfully gone to work in the cause of American design.

Still further the Metropolitan Museum gains attention from salespeople and "buyers," engaged in shops and department stores. These attend the Study Hours for Practical Workers, the purpose of which is to add to their qualifications that sales idea which we in our distant manner call art. Design is a splendid "selling argument" if the salesperson knows how to place it properly in his brief for the piece he wants you to buy. In the presence of standard museum pieces, the merits and defects of objects out of current stock in the stores are discussed. First-hand information results and the number of satisfied customers in the stores increases accordingly; as witness I quote only one example of the salesman whose newly gained knowledge of color combinations doubled his sales of feather fans.

All these are but practical suggestions from an allied educational institution but one withal that has seen the line of progress and has kept a steady course toward better design for American homes.

And further, schools, general and special, use these museum facilities. High school and college teachers of English, History, Civics bring their classes to learn of related backgrounds in art. Elementary classes, tots so

small sometimes you wonder they know how to walk, come to see the collections. Their prattle does not bristle with Giotto and Praxiteles after they leave us, but they are getting the Museum habit. Trade schools, art schools and vocational school classes come in droves, for so many sessions every week; they get their material first hand though the drawing to be made be an advertising page or a ball room interior. And special lecture courses are offered for the teachers themselves, arranged by subjects they teach. Museum instructors go into the schools. The work is thriving; it is full of hope. But is it that way everywhere? Have teachers in smaller communities seen the light? They may not have a great museum to help them, a small museum will do as well, even a collection of photographs or a traveling exhibition is better than no effort at all.

There is work to do here—America, the giant in industry, bows to Europe, sends annually shiploads of gold to Europe to pay for design. Look at the china on your table: made in Japan. The design of your silks: made in France. Nay, look at the box of Swedish matches in your pocket: made in Nippon. It is their ride: Nippon banzai! All this is very costly. Design should begin and end here: *made in America* is good enough. Let there be no doubt as to that. Design and appreciation must be the heritage of our people and the schools must go to work to assure us of it.

Statistics are wonderful: it is estimated that if all the speeches in Congress at the last session were put end to end they would go 29 times around the world—but then who cares. The speeches on industrial art seem to be running a close second. Talk is cheap: let us get to work. America needs the art industries, the art industries need help—they need you.

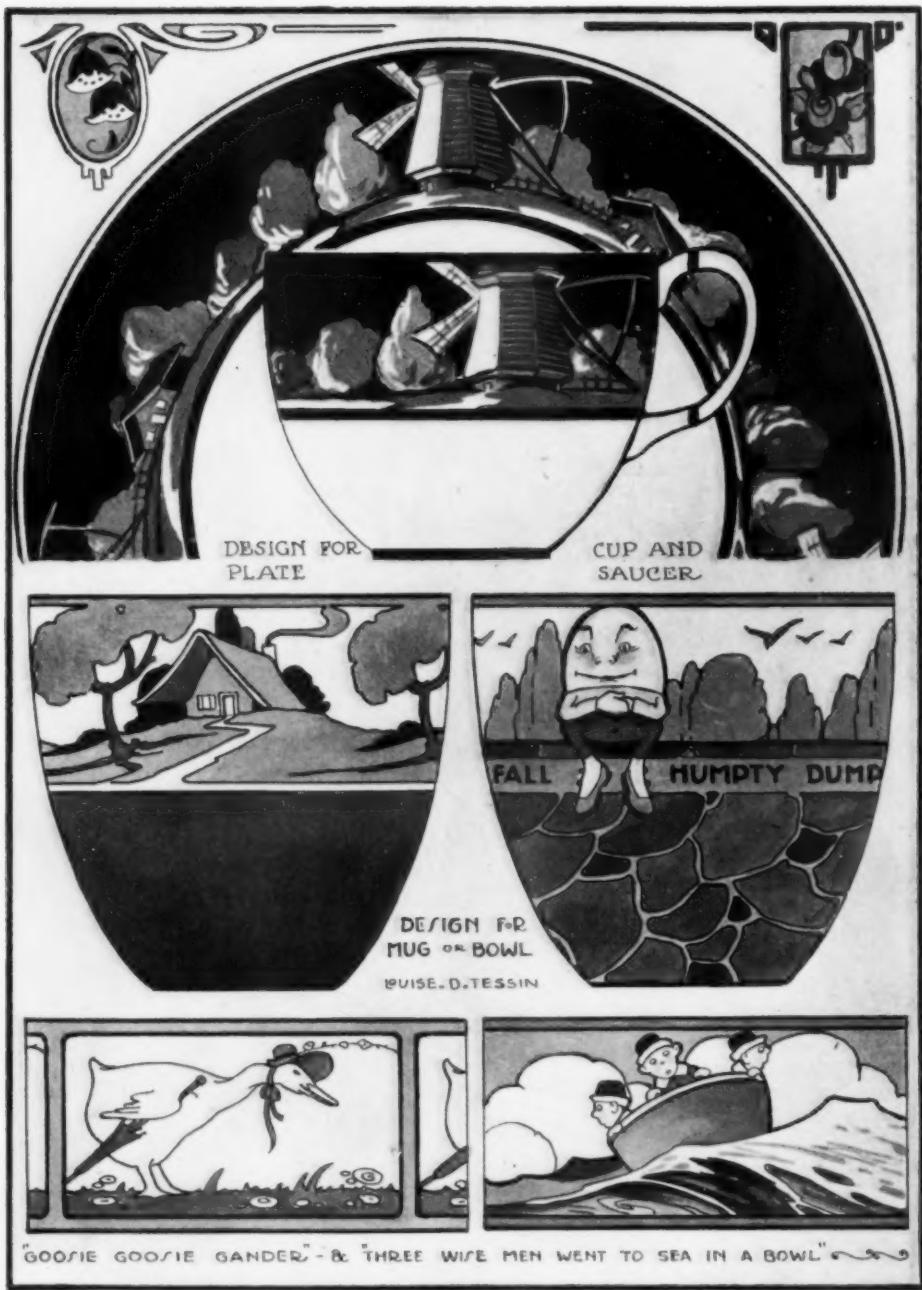
NOTE: Information as to the various types of educational and extension work maintained by The Metropolitan Museum of Art may be had by addressing Mr. Henry W. Kent, Secretary, The Metropolitan Museum, Fifth Avenue and 82nd Street, New York City.



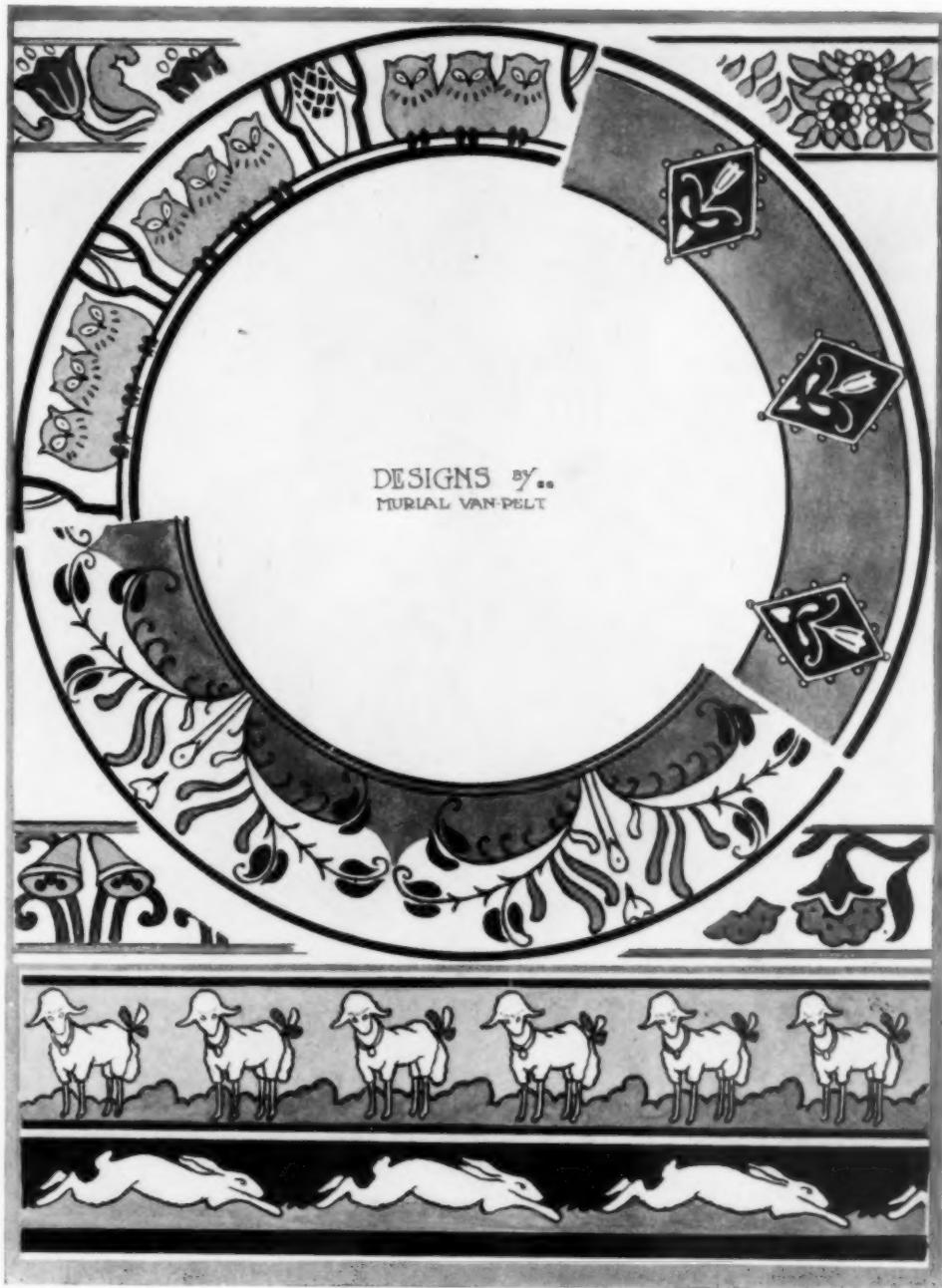
A VALENTINE PARTY BY LITTLE COLONIAL FOLKS OF LONG AGO



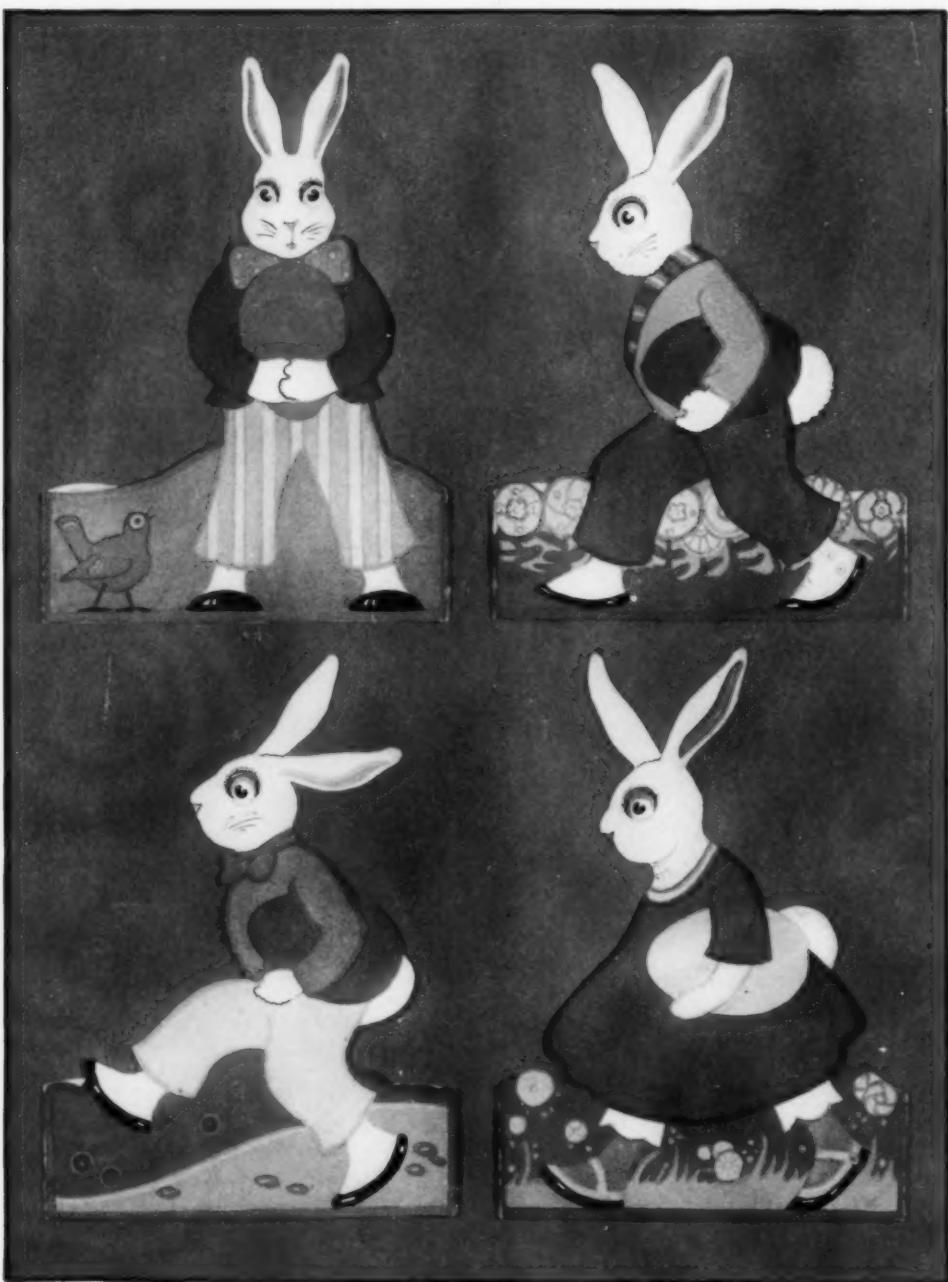
DRAWN FOR THE SCHOOL ARTS MAGAZINE BY MARGARET MITCHELL CARLSON



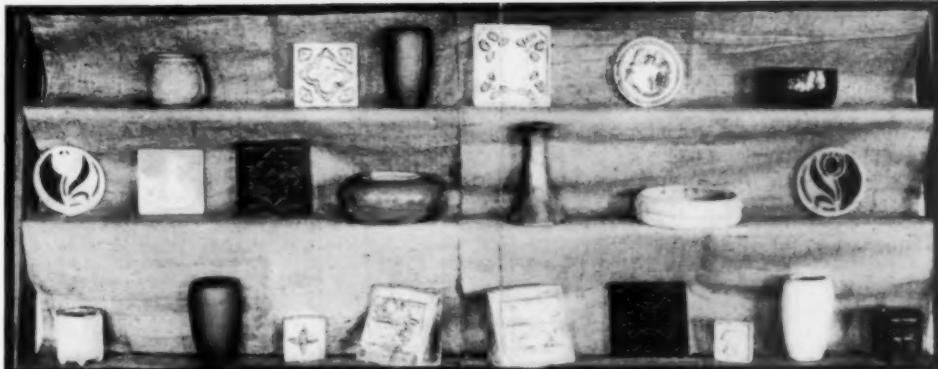
DESIGNS FOR CHILDREN'S CUPS AND BOWLS BY LOUISE D. TESSIN



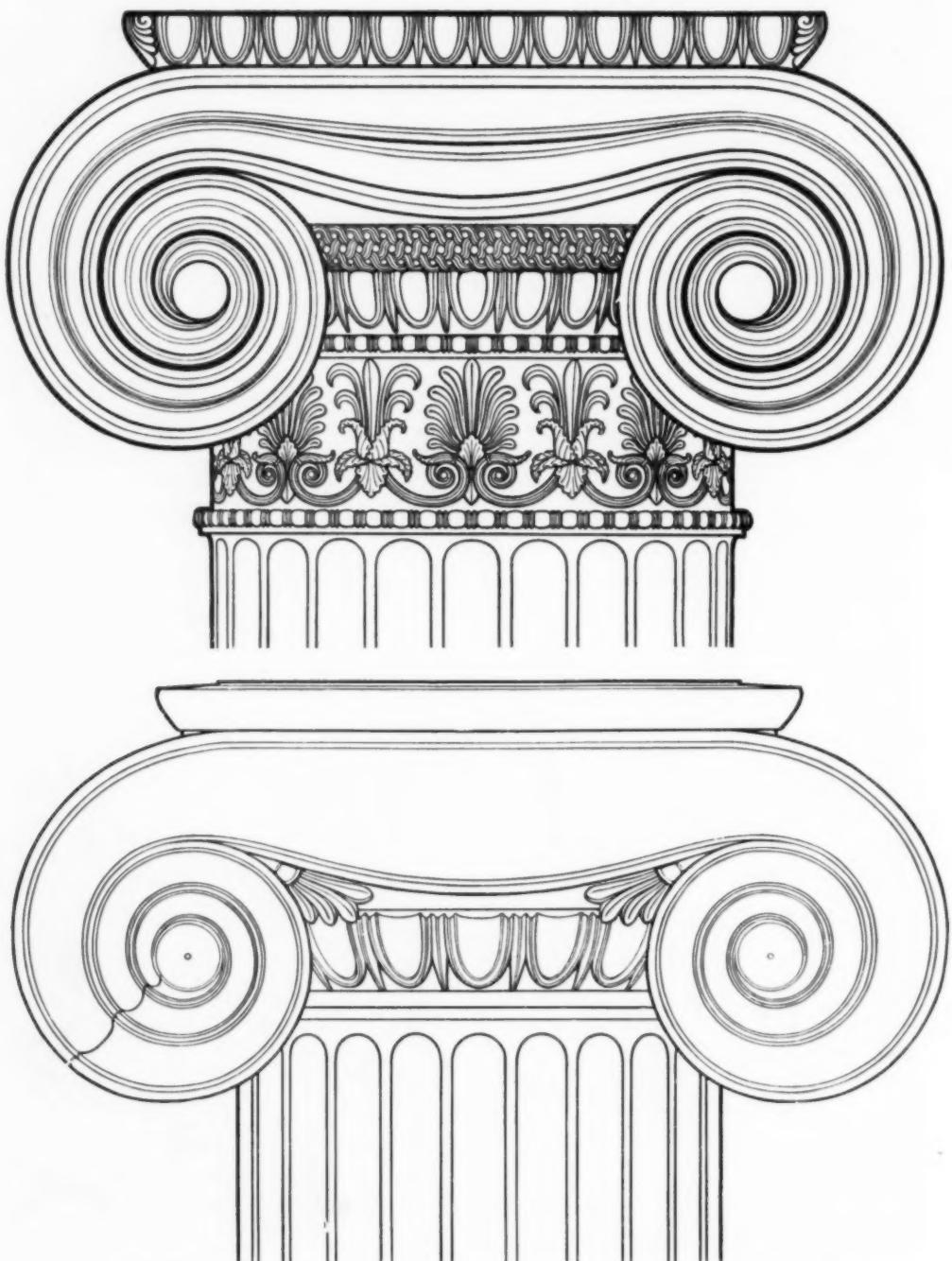
DESIGNS FOR CUPS AND SAUCERS BY MURIAL VAN PELET
SHOWING EXAMPLES OF RYTHMIC REPETITION BORDERS



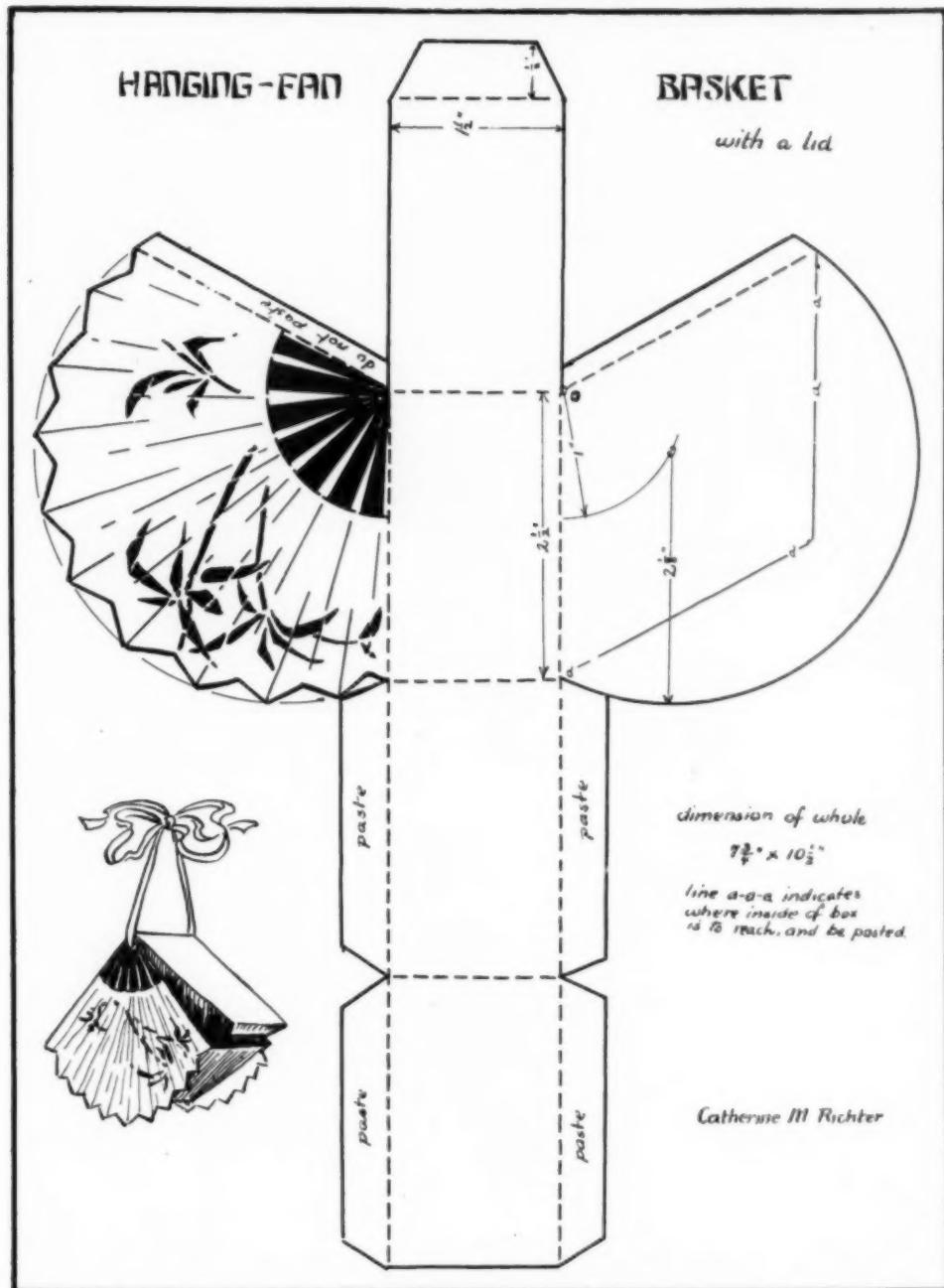
EASTER CUT-OUT DESIGNS BY CLARENCE BIERS. IT IS INTENDED THAT A SHORT PERSONAL GREETING BE WRITTEN OR LETTERED INSIDE THE "EASTER EGG" WHICH EACH RABBIT CARRIES



COLOR CEMENT TILES AND POTTERY MADE BY THE STUDENTS OF THE ORANGE HIGH SCHOOL, ORANGE, CALIFORNIA, MISS MABEL PARKER, TEACHER. COLOR CEMENT IS A SUCCESSFUL HANDICRAFT IN THOSE SCHOOLS THAT HAVE ADDED IT TO THEIR SUBJECTS



TWO GREEK IONIC FORMS SHOWING BEAUTIFUL CAPITALS. EVERY ART STUDENT SHOULD BE FAMILIAR WITH THE PROMINENT ORDERS OF HISTORIC ORNAMENT



A HANGING BASKET SHOWING THE FLAT PATTERNS FOR THIS COMPLETED FORM. THE MAKING OF FLAT FORMS IN PAPER FOR PAPER CONSTRUCTION IS AN EXCELLENT PROJECT TO CREATE A GENERAL CONSTRUCTION KNOWLEDGE

Phonograph Used for Decorating Vases, Flower Pots, etc.

TRUMAN R. HART

THREE are so many designs used in decorating cylindrical objects such as candles, flower pots and the like that require stripes that encircle the cylinder, that many amateurs give up in despair because of the unevenness of their lines and long for a banding wheel to help them out.

As regular banding wheels are expensive when compared with the small amount of work the average decorator indulges in, the attempt to better the striping is usually given up for some other design that does not necessitate making stripes. Turning the vase or pot with one hand while applying the color with the other is tedious labor and as the result of such operations is rarely a success, one must look for a substitute for a banding wheel if accurate striping is to be accomplished.

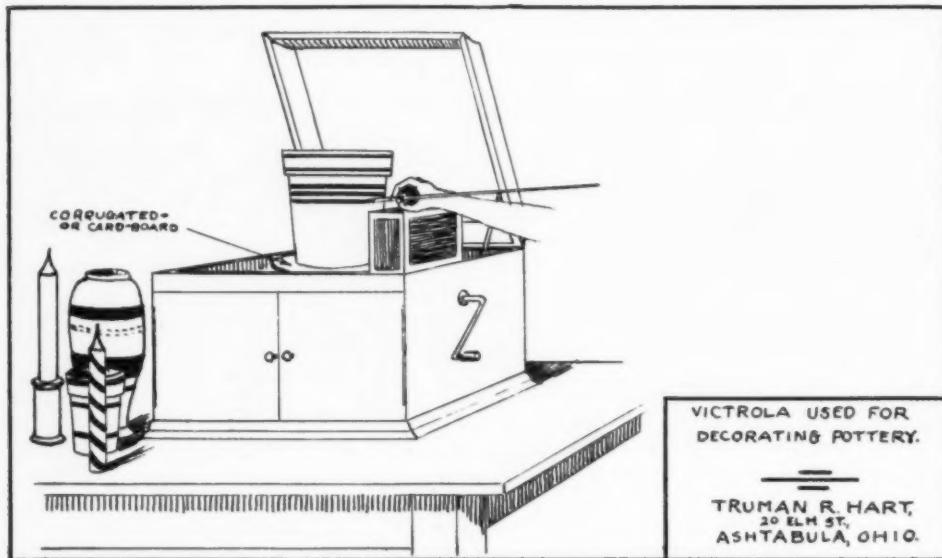
The nearest, and in most cases, the handiest substitute is a disc-plate phonograph. In it are all the essentials necessary to do every bit as fine banding as could be done by using a regular banding wheel.

Any form of disc-plate phonograph may be quickly turned into a banding wheel. All that

is necessary is a box or book to use as a steady rest for the hand that holds the brush or brushes and a few layers of cardboard or corrugated board cut to fit the revolving plate, with the center hole pin pushed through to allow the board to lay perfectly flat, as shown in the accompanying sketch. This will also protect the felt on the disc-plate from any paint that might be dropped from the brush.

In the case of flower pots that have drain holes, centering the pot is simple enough as all that is required is to see that the pin is in the center of the drain hole. When decorating vases, however, that have no such holes at the bottom, the centering is made by using a clean brush held firmly and with the tip of the brush just touching the vase, release the catch and allow the disc to revolve; in doing so, if it is not exactly centered and is eccentric in motion, carefully move the vase toward the center till the tip of the brush touches all the way round. Then, after filling the brush with color, stripe as the decoration requires. Two or more stripes of the same or different colors can be quickly

(Continued on Page 380)





"RELIEFO"

THE NEW RELIEF MATERIAL "RELIEFO" PROMISES NEW POSSIBILITIES IN SEVERAL DIRECTIONS FOR THE ART TEACHER AND CRAFTSMAN. ABOVE ARE SHOWN THE USUAL CAST ASIDE OBJECTS CHANGED TO WORKS OF ART WITH THE USE OF "RELIEFO"

Good Books for Students and Teachers

THE ART OF LOOKING AT PICTURES by Carl H. P. Thurston, is a valuable book for those who like and appreciate art. While most books on painting are written for people who are more or less familiar with the subject, this one is in reality a Primer. It points out only the things that *anyone* can see with a little practice; so that the visitor to an Art Gallery soon begins to enjoy what formerly seemed to be "dull" pictures.

This practical book is issued by Dodd, Mead & Company of New York.

FIGURE CONSTRUCTION by Alon Bement, Director of the Maryland Institute in Baltimore, is a book that no artist should be without. It touches a new and important note in the art of figure drawing. It bases the reason for its method of instruction on the idea that the beginner should be instructed in drawing the figure as a whole before he studies detached parts; that the time employed in making strokes should be limited; that it is easier to draw the figure in action than half action; and that the action of the body may be expressed in nearly every instance by two main lines.

This book is intensely interesting, full of splendid illustrations, and is designed primarily for high schools and colleges, but is also invaluable to students studying from the model in the life class.

Professor Dow of Columbia University says of it, "Professor Bement has taken advantage of natural aptitudes and has called into action those creative powers that will work if we only give them a chance. He is not proposing any short cuts but shows that there is more than one road to excellence. His book will bring a sense of freedom and courage to many young students, and should be most appreciatively received by teachers of art."

This book is issued by the Gregg Publishing Company, 77 Madison Ave., New York. Price, postpaid, \$2.50.

INTRODUCTION TO VOCATIONAL EDUCATION is written by David Spence Hill, Ph.D., LL.D., President of the State University of New Mexico. In this volume, President Hill discusses all the various problems related to Vocational Education in a critical, unbiased manner. The author shows that the preservation of democracy is dependent upon a thorough going, comprehensive educational program. A reader who has doubts regarding the value and need of vocational education will have his doubts dispelled by reading this volume. Published by The Macmillan Company, New York.

VOCATIONAL ARITHMETIC FOR GIRLS by Mrs. Nettie Stewart Davis, Public School of Trades for Girls, Milwaukee, Wis., contains nearly 140 pages. The author brings into play studies that hold the girls' interest. The lessons concern themselves with such things as home decoration, painting, upholstering, buying a home, family accounts, etc. This book commends itself to teachers of girls in trade and vocational schools. Bruce Pub. Co., Milwaukee, Wis.

Editorial Viewpoint

OF WHAT CONCEIVABLE VALUE IS DRAWING?

IN AN ARTICLE published in the Fall River (Mass.) *Evening News* of November 19, 1921, Headmaster Perry of Phillip's Exeter Academy condemns the "sizzle-sozzle" methods of education, and a further reading of the article reveals that he means free-hand drawing and cabinet-making. These are the prominent paragraphs which I give as I wish to comment on them right here, as they are good examples of the kind of statement that has helped to cripple American art education and in turn throttled the growth and progress of artistic industry in America for many a day.

Paragraph 1. "Headmaster Perry of Phillip's Exeter Academy recently spoke of 'sizzle-sozzle' methods in education. He also referred to 'kind-of-easy-like' methods, and it isn't at all difficult to see what he meant. He was speaking of the pupil of the Western school who comes East to enter the senior class in a college preparatory school, but who soon drops to the lower classes simply because in the West he wasn't made to do his job of studying in a thorough manner. No one believes for a moment that Western boys are not as bright or as capable as the Eastern boys, and the inference clearly must be that Western educational methods are 'sizzle-sozzle' and 'kind-of-easy-like.' "

Paragraph 2. "Less time should be devoted to the extras. There has been a great deal of discussion recently as to the value of free-hand drawing in the schools. Of what conceivable value is it to a child who has no talent for it? What good can come from a child's spending time at it unless he has some native ability? There is no use in a boy or girl taking a course in cabinet making unless it is to be followed as a trade."

Paragraph 3. "All children in the public schools should be taught the prime essentials, even at the expense of some of the frills and extras on which stress is apt to be laid by faddists from time to time."

In the first paragraph undoubtedly Headmaster Perry was referring to private school pupils who come from the West to enter his private school in the East. My experience has been that the private school student in most locations receives very little thorough training in comparison with that given in the public schools. There may be exceptional private schools, undoubtedly very worthy ones, but as a whole, students entering private schools generally come from homes where they have what they want, when they want it, and where they want it, and carry the same privilege along with them in private schools. Personal surveys on my part in private schools has shown me that the art work in private schools suffers because art teachers are not even granted the remuneration or privileges of those teaching in public schools, and therefore efficient teachers of art are not retained very long. I have heard many a complaint of private school conditions from art teachers because they are asked to cater to the whims of the money-paying pampered students. If Headmaster Perry is referring to this type of student undoubtedly drawing has been given as a frill and extra. It was not, however, that drawing was at fault, but the

method of presentation. It should not be an "extra" or a "frill," but a regular subject, interrelated with every other "fundamental"—just as every sensible educator realizes and as it is being done in many an enterprising community today.

The statement that Western educational methods are "sizzle-sozzle" can be best answered by a brief review or investigation of the statistics of the United States Educational Department as regards those states that have rated the highest in the past ten years in educational facilities and progress. Such a search will undoubtedly be news to Headmaster Perry, and prove to many a person that the West gives the finest attention and supplies its teachers and students with the best equipment and buildings and instruction in our country.

In reference to the second paragraph, I believe that there should be no extras. Why should drawing be an extra? Why shouldn't it be a regular required subject? Who decreed that numbers or history—or literature should be the only prime essentials or the fundamentals? Who is to decide which children have no talent for drawing? Are children who have no talent for figures privileged to drop mathematics? If a child does not take to history, is he excused from knowing anything about it? It seems to me that the man who can see the beauty of the rainbow and recognize the charm of nature through his training in drawing and painting is just as necessarily prepared to proceed along life's way, as if he knows how to run up a column of figures like a monkey up a stick. Oh, but you hear, "one can surround himself with good pictures and things you know, even if one doesn't know how to draw." Yes, you can have some one do it for you, but you won't know how even to select if you have not included art in your knowledge. And for that matter why learn mathematics. You can buy an adding machine or have some one to do your computing for you. It is all folly to think that only a few things in life are worth knowing. The good Lord surrounded us with a number of things, and a natural whole-hearted education includes getting a big share of Nature's knowledge from the book of the woods, the sky and all its creatures—and there's no better way of having access to it than through drawing and painting and designing from it. No child's knowledge is complete without the ability to abstract beauty and joy from the day's offerings from early dawn to the glow hour of the stars.

I know many a man who has achieved so-called success in the mere accumulation of metal disks called dollars because he was diligent in figures and cold blooded business methods, but who regrets that he did not study art. He tries to buy it now, pays fabulous prices for a few square feet of it, because he came to the top o' the hill where he could look down and in true perspective see the comparative worth of all his toils. It would have been a lot better if he could have had some of it all the way along and enjoyed life's environment as he journeyed.

Many a student with lots of the so-called "talent" for art subserves his desire to study art and drops it because the requirements for college or advanced study does not permit time for it. Isn't this a blunder in our educational requirement? Why should we hamper the natural tendency in pupils to continue art study and force them to focus their energies and attention upon other subjects for which they have

no calling? It would be just as fair to require the student who enjoys history to discontinue that and force him to select between art and music. Headmaster Perry's statement of, "What good can come from a child's spending time at it unless he has some native ability?" should apply to any project and only a narrow minded pedagogic view could apply it to drawing and drawing alone, and a sensible one will not use it at all.

To read such a statement is like unto turning back through the musty pages of an old newspaper file of fifty years ago. It was this viewpoint that dwarfed American art and industry, and it is that dark age of American art education that the broad visioned American educators are today swinging every energy to leave behind. To-day art is recognized to be a part and parcel of American Education. It is no longer a frill or a subject for faddists. The isolation of America during the war brought home that America's industrial independence can only be derived through more thorough, practical interrelation and interweaving of drawing, painting and design with all other of life's necessities, and that true, broad culture is not finished without art in its completing circle. England's industries and France's life was threatened because art in their education was an extra. It did not articulate with the products—it did not breathe through the hand-work of its vast multitude of toilers. To-day every agency is being pushed to bring drawing and design into every avenue of those nations' energies, for they have learned that all else may vanish but a nation's art is on record forever.

The last paragraph of Headmaster Perry says "All children should be taught the prime essentials, even at the expense of frills, etc., on which stress is apt to be laid by faddists." I heartily concur with this statement including art as a prime essential and believing that faddists are often those who believe in crowding the student's minds often with 'steenth degrees of any of the essentials and carrying subjects far beyond man's natural need for them in his life's work.

Behold the vast army of people trained through many a month in intricate mathematics and fine split divisions of grammar and sciences which they promptly forgot at the end of school days because there was no further need for them. Good necessary gymnastics to develop the brain, you say. Very well, why not have some gymnastics for training the hand and human eye to define and see correctly. Two very important parts of the body. I can hardly think of two more necessary parts to the usual human for coping with life's demand and I know of no better study than free-hand drawing to do the training. Hurrah for free-hand drawing! It's coming into its own. It's always been there but was too modest to elbow its way out and speak up to the roll call. To-day it says "Here!" and to-morrow the teacher who says "What's the use of art?" will be in a side-show along with the dodo bird and other strange creatures.

Pedro J. Lemog

Continued from Page 374

and accurately made after a few trials in holding the brushes steadily and correctly spaced.

In striping candles, a spool is fitted over the disc-plate pin and the top of the spool covered with melted candle grease in which the candle to be striped is placed while the grease is liquid and then allowed to cool, making the candle rigid upon the spool.

No difficulty will be found in striping candles with very fine lines if the design requires them, and this method is used. Barber pole stripes, so hard to make otherwise, can easily be made on candles with a little practice in manipulating the brush in an upward stroke rather than from the top downward.

In fact by thus simply converting the popular Victrola into a practical banding machine, many otherwise difficult features of pottery decoration may be overcome easily; and as it is the simple thing in art that is sought,—whether in design or the manner of doing it—there is no reason why amateurs may not work out their own designs with all the tediousness left out, and perform quickly what has before taken hours of irksome work.

NEWS NOTES.

THE TRAVELING EXHIBITIONS circulated by the American Federation of Arts during December and January were shown in widely different parts of the country and were as widely varied in character, from the large collections of oils and water colors to the small exhibits of prints, posters, photographs and etchings. Among the exhibitions were collections of

- War Portraits (Oil Paintings)
- Wood Block Prints
- Art Work, New York Public Schools
- Mural Paintings by Allen True
- Printed Fabrics for Home Decoration
- Designs for Wall Papers
- Pictures of Children
- Paintings of the West
- Photographs of Cathedrals

The exhibitions remain in a city from two weeks to a month, giving opportunity for all to enjoy them.

The American Federation of Arts is doing a splendid work for the promotion of Art Education by the circulation of these exhibits. The outlook for 1922 indicates a busy year in the exhibition line. Readers of THE SCHOOL ARTS MAGAZINE, particularly those who are supervisors and teachers, will do well to keep in touch with the movement of these exhibitions, so that arrangements may be made for school children to study the collections.

It may be possible to secure advance information by writing to headquarters of the Federation at 1741 New York Ave., Washington, D. C.

CIRCULATING LECTURES. As another part of its work of extending the knowledge and appreciation of Art, the American Federation of Arts circulates illustrated, typewritten lectures on the following subjects:

- Painting: American, British, and French, Rembrandt, Sorolla, etc.
- Sculpture: American and French.
- Prints: The commonest form of Arts, Illustration, etc.
- Civic Art: War Memorials.
- The Decorative Arts: Furniture, Tapestry, Laces, etc.

There are over thirty separate topics, each treated by an expert, illustrated by stereopticon slides. All that is necessary for their use is a good reader and a stereopticon.

Circulars of information may be secured by application to the Washington office.

DANIEL CHESTER FRENCH, Sculptor, is given first position in the January *American Magazine of Art*,—an illustrated contribution from Anna Seaton-Schmidt. At her hands this great American sculptor has received worthy recognition. A short sketch of his life, an intimate study of his leading works, and the seven illustrations—reproduced and printed in the usual artistic *Magazine* style, make this article noteworthy. Would-be artists of this generation may well emulate Daniel C. French who “early absorbed those fundamental principles of truth and honor that have made of him a conscientious worker, keeping his aims high and preventing his falling into the easier methods by which many have gained temporary fame.”